

MUSIC LOVERS' PHONOGRAPH MONTHLY REVIEW



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Interested In Recorded Music and Its Development*

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Edited by
AXEL B. JOHNSON

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MUSIC LOVERS'

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AXEL B. JOHNSON, Managing Editor

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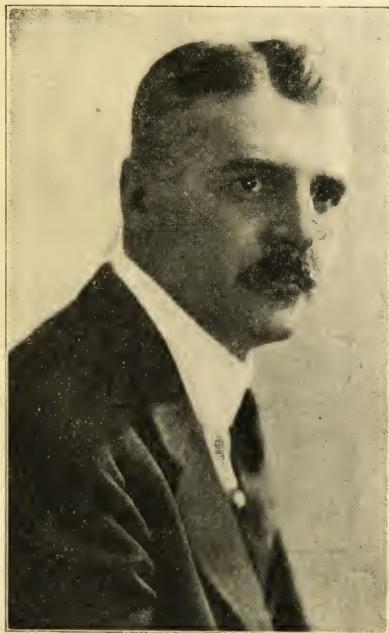
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In Memoriam

Albert Thallmayer

THE death of Albert Thallmayer, on September 9th, 1928, at a lamentably early age, removes from the field of musical record marketing a distinguished personality, an efficient executive and a dynamic force ever working for the betterment of foreign language recording in the United States.

Young as he was, Mr. Thallmayer may easily be reckoned one of the later pioneers of the entire recording industry. His experience was vast and polyglot, his knowledge comprehensive, his intelligence keen and unerring. From the time of his first connection with the Columbia Phonograph Company, in Vienna, in 1902, where for some years he was in charge of the Company's

Austrian interests, he rose rapidly as an authority in his special field, and when, in 1913 he joined the Columbia forces in this country he found an extensive outlet for his unusual talents. In 1925 after an absence of a few years he returned to take entire charge of the Columbia Company's foreign record division in the United States.

Mr. Thallmayer was a cosmopolite and a man of the world in the best sense of these terms. His progressive ideas and intuitive grasp of problems involved in bringing to the great foreign population of America the music of their native lands were his outstanding contributions to the business to which he was so devoted. His passing is a loss to the unseen audience whom he benefited in this manner as well as to those of us who knew him for so long in daily association.

—George C. Jell.

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General Review

SPACE is at such a premium in this special Schubert Number that the outstanding foreign releases only may be mentioned here. The English Columbia Company's principal releases are a five-record album of the *L'Arlésienne* incidental music played by Pierre Chagnon and the *Orchestre Symphonique de Paris*, Debussy's Quartet in G minor by the Lener String Quartet, and Dr. Damrosch's version of Brahms' Second Symphony previously issued in this country. Hermann Finck celebrates the Schubert Centennial with a four-part Schubertiana of his own arrangement and played by his own orchestra; Josef Szigeti plays Tartini's G major violin sonata and the Allegro vivace from Beethoven's violin sonata in G, Op. 30, No. 3; La Scala Chorus sings *La tempesta* and *Fuoco di gioia* from *Otello*; and Ethel Leginska is heard in the complete sets of Schubert's *Moments Musicaux* and *Impromptus*, Op. 142, out this month in America also. Other re-pressings of American works are the Kipnis Schubert songs and the Musical Art Quartet's records of Schubert's Quartet in A minor, Op. 29.

From H.M.V. come two notable Schubert lieder albums: *Winterreise* and miscellaneous songs by Elena Gerhardt, and *Die Schöne Müllerin* cycle by Hans Duhan. The Flonzaley String Quartet plays Mozart's D major Quartet, No. 8, on three ten-inch records, and for orchestrals the major release is Beethoven's "Pastoral" Symphony played by the famous Vienna Philharmonic under Franz Schalk, followed by several Stokowski and Stock disks previously issued in this country. For vocals, there are Maria Olczewska in Saint-Saens' *Mon coeur s'ouvre a ta voix* and Handel's *Lascia ch'io pianga*, Elisabeth Rethberg in *Ritorna vincitor* and *O patria mia* from *Aida*, and miscellaneous American re-pressings by Chaliapin, Franci, etc. The leading instrumental disk is Levitzki's *La Campanella* and the Rubinstein *Staccato Etude*.

Parlophone features two disks by Nino Vallin, singing three arias from de Falla's *Love the Sorcerer* and the same composer's *Sequedille Murcienne*. Gabriel Pierné conducts the Orchestra of the Concerts Colonne, Paris, in a two-part *Coq d'Or Suite*; Bodansky conducts the Berlin State Opera House in the *Magic Flute Overture*, and Weissmann the *Grand Symphony* in Weber's *Jubel Overture*, out here last month. Nanny Larson-Todsen sings Brünnhilde's final monologue in *Götterdämmerung*, Maria von Basilides sings Handel's *Largo* and Bach's *Komm süsster Tod*, and there are Schubert lieder by Richard Tauber and Franz Steiner.

From the National Gramophonic Society comes the announcement of two new releases, Haydn's "Sunrise" Quartet (three records) and Mozart's Flute Quartet in D major (two records), and work of three more works on which recording has

just been completed: a Beethoven violin sonata by Adila Fachiri and Donal Tovey, Arnold Bax's Sonata for harp and viola by Mme. Korchinska and Raymond Jeremy, and Mozart's Wind Quintet in E.

From the English Brunswick Company comes another new Mozart work, the *Divertimento No. 4*, played by the Gewandhaus Wind Quintet (one record). Heinrich Schlusnus sings Wolf's *Epiphany* and Strauss' *Serenade*, and there is the usual miscellany of American re-pressings.

In France there is a new *Scheherazade* played by Cloëz and the Grand Symphony for Odeon. The Concerts Colonne play a four-part excerpt from Berlioz's *Romeo and Juliet* (Odeon); Kitchin conducts Glazounow's *Stenka Razin* for Polydor; Max Roth conducts Wladigeroff's *Bulgarian Rhapsody "Vardar"* for the same company, which also issues two new quartets, Smetana's "Aus meinem Leben" and Suk's in D major, both played by the Bohemian String Quartet. The Quatuor Krettly adds a new work to recorded modernistic music in Honegger's String Quartet (French Columbia). Robert Lortat plays the complete Chopin Preludes and Mme. Mellot-Joubert sings a number of songs from Schubert's *Die Schöne Müllerin* (in French) also for the Columbia Company.

New German works of note are Conrade Ansgor's piano records of Schumann's *Romances* Nos. 1 and 2 and Schubert's *Moment Musical*; the release of the disks completing Klemperer's version of Brahms' First Symphony and Edith Lorand's version of Schubert's "Forellen" Quintet; and Pierné and the Colonne Orchestra heard in Berlioz' *Roman Carnival Overture* (three parts) and the *Berceuse* from Stravinski's *Fire-Bird Suite*, all issued by Parlophone.

Six new Columbia Masterworks, all devoted to the works of Schubert, head the domestic lists. Ethel Leginska is represented in Sets No. 93 and 94, playing the complete *Impromptus*, Op. 142, in the former, and the complete *Moments Musicaux*, Op. 94, in the latter. In this same set is the *Sonatina* in D, Op. 137, No. 2, played by Sammons and Murdoch. Set 95 is the celebrated Quintet in C, Op. 163, played by the augmented London String Quartet; Set 96 is the Quartet in E flat, Op. 125, No. 1, played by the Musical Art Quartet; and Set 97 is the great Octet, Op. 166, played by the Lener String Quartet and a group of distinguished British soloists. The remaining set, of which we have received only the white-label advance samples, has not yet been given a set number. It is Haubiel's prize-winning work "Karma" which was awarded first-prize in the American zone of the Schubert Centennial Contest, sponsored by the Columbia Company, and which is played here in the composer's own version with the Columbia Symphony Orchestra. The work by the Musical Art Quartet,

Set No. 96, has not yet reached us for review, but all the others are of the very first rank. The Octet, in particular, should not be missed by any lover of Schubert's greatest works. Announced for early release are three splendid single disks in the Masterworks series which have already been reviewed in these pages from the English pressings: the splendid Christian Bach Sinfonia by Mengelberg and his Concertgebouw Orchestra (probably his very best recording to date), and Sir Thomas Beecham's notable disks of Delius' *On Hearing the First Cuckoo in Spring* and *The Walk to the Paradise Gardens*. These are among the best of all orchestra recordings and are not to be missed by any collector.

Kurt Atterberg's *Symphony*, winner of the first prize in the Schubert Centennial contest, has not yet reached us, but it is due for early appearance and if it should come in at the last moment, some mention of it will be slipped in. The performance is by Sir Thomas Beecham and will occupy four records.

Among other works on the Columbia domestic list is the first Columbia disk by Zimbalist, his first recording for some years. He plays Schubert's *Ave Maria* and *Tor Aulin's Impromptu*, and the work is issued in the new \$1.00 class. Sascha Jacobsen plays *From the Canebrake* and *Chant Nègre*; Catterall plays *Raff's Cavatina* and the *Rimsky-Korsakow Danse Orientale*; the London String Quartet has a fine record of the *Londonderry Air* and the slow movement of Debussy's *G minor Quartet*; Jose Echaniz plays *Albeniz's Tango* and the *Minuet* from *Bizet's L'Arlésienne Suite*; and Pouishnoff plays the *Schubert-Godowsky Moment Musicale* and *Paderewski's Caprice in G*. The only vocal disk is by Frazer Gange, singing *Annie Laurie* and *The Little Irish Girl*. A special word of praise should go to the long and remarkably fine list of dance records and to a new installment of the ever-delightful *Black Crows*.

The Okeh Company issues two splendid orchestral disks, *Siegfried's Death Music* conducted by the distinguished Wagnerian conductor, *Max von Schillings*, and *Weber's Jubel Overture* conducted by *Dr. Weissmann*, both with the *Grand Symphony Orchestra*. Both are excellent recordings, worth inclusion in any library, but I was particularly interested in the *Jubel Overture* which reveals *Dr. Weissmann* in a return to his old form. In the light orchestral class are new releases by *Dajos Bela* and *Edith Lorand* and their orchestras, the former in *Mozkowski's Serenade* and *Paderewski's celebrated Minuet*, and the latter in a *Gypsy baron* selection.

For the first time in over two years the Victor monthly release list was late, failing to reach the Studio until nine days after the usual date. As special efforts are necessary to give them all adequate reviews even when they are on time, it was impossible to have some of the November supplement reviewed in this issue. *La Bohème*, issued in complete form on thirteen records by *Sabajno* and *La Scala Opera* soloists, chorus, and orchestra (*Masterpiece Series M-35*), seems in

every way fully as adequate as the recent complete set of *Rigioletto* from the few disks we have had the opportunity of hearing. However, it will be reviewed in full next month by *A. A. B.* The other works which were necessary to postpone are the *Brahms Violin Concerto* (*Album M-36*) played by *Kreisler* and the *Berlin State Opera House Orchestra*, vocal disks by *Werrenrath*, *Lashanska* and *Reimers*, *Jeritza*, and *Schipa*, and a number of popular and dance releases. Among the other works, reviewed in this issue, are the *Norma Overture* played in *Bourdon's* usual fine style (indeed we have come to expect of every disk in the splendid Victor overture series), *Ferdy Grofé's Blue Fantasie "Metropolis"* played on two records by *Paul Whiteman's augmented Concert Orchestra*, piano records by *Paderewski* and *Julius Schendel*, a wonderful record of excerpts from the *King's Henchman* sung by *Lawrence Tibbett* and the *Metropolitan Opera House Chorus*, *Mary Lewis* in a delightful record of *Old Folks at Home* and *Dixie*, *Heifetz* in a re-recording of his famous version of *On Wings of Song*, and an excellent organ record of a *Bach Fugue in D major*, played by *W. G. Alcock* on the organ of the *Salisbury Cathedral, England*. I should also give particular mention of two special *Armistice Day* releases conducted by *Shilkret*, *Over Here and Over There Medleys* sung by the *Victor Male Chorus*, and *Hail, Hail the Gang's All Here* by the *Victor Orchestra*.

The feature of the Brunswick list is a new record by the *Minneapolis Symphony* of the *Prelude to Moussorgsky's Khovantchina* and the *Schubert Marche Militaire* in *Verbrugghen's* own orchestration. This is hardly as successful as the *Cleveland Orchestra's* recent releases; the performance of the *Prelude* is the better of the two. For a really amusing disk is *Katzman's* delightful performance of *Ragging the Scale*, done in masterly fashion indeed. The vocal releases are all fine: *Chamlee's Brindisi* and *Siciliana* from *Cavalleria Rusticana*, *Bonelli's Bird Songs at Eventide* and *Love Was With Me Yesterday*, and *Grace Moore*, a most promising young American soprano, heard in *Pour Toi* and *By the Bend of the River*. The sole instrumental work is a very smooth violin performance of *Chopin's C sharp minor Waltz* and the currently popular ballad *Chiquita* by *Max Rosen*.

Among the "Foreign" releases is a very noteworthy disk from *Odeon*, *Richard Tauber's Weinlied* and *Gern hab' ich die Frau'n geküsst*, sung and recorded in most admirable fashion. Other leading *Odeon* foreign releases are the records by *Harry Steier* and *Dajos Bela* in the German list, *Sandberg* and *Olquist* in the Swedish list. Brunswick has no *Isa Kremer* release this month, but there are good light orchestral by the *International Concert Orchestra* and waltzes by the *Municipal Band*, and the usual extended Spanish list. The Victor list reveals fewer "finds" than usual, but there several, notably *Weber's Clarinet Concertino* by the *Republican Guard Band*, the *Mikado Overture* conducted by *Dr. Blech*, *Elena Gerhardt's* disk of two songs from *Schubert's*

Winterreise, Franci's two selections from La Gioconda, and Creatore's Band in Il Guarany Overture, all of which are to be praised. Very amusing is Landung des Greenhorns, a sketch by the Benisch-Eisenschiml Gruppe in the German list. The Columbia Foreign list did not arrive in time to be reviewed in this issue, but two fine disks from it have been issued also in the domestic supplement, Down the Mother Volga by the Russian Balalaika Orchestra, and some interesting examples of South American music by the Orquesta Tipica Incaica.

I regret that lack of space prevents our reviewing in detail all the excellent foreign records we obtain through our Importers. Many of these works are added to the Studio Library each month for comparison with American releases of the same compositions. One of our Pennsylvania subscribers has written in complaining that a group of French Columbia chamber music disks have never been reviewed. We assure him that the Handel Oboe Sonatas in which he is particularly interested are very good indeed, but we must repeat that it is impossible for us to review all of these works. To this subscriber and the one from New Mexico, who inquired about some H. M. V. releases, we must state that while we shall try to get in as many of these reviews as possible (and of course the outstanding works among them will always be reviewed), it should be realized that even with our efficient Staff there is not time to review them all thoroughly, and of course the domestic releases must necessarily receive first consideration. The list of works received this month is so long as to preclude listing here. Many of them are reviewed in this issue and others will be reviewed later. I should single out for special mention, however, the splendid operatic series by the Fonotopia Grand Orchestra, imported through The Gramophone Shop, New York City, and a notable Polydor orchestral series imported through the H. Royer Smith Company of Philadelphia. In this issue we welcome the New York Band Instrument Company back to our ranks of advertisers, and we expect to have some sample recordings from their special importations for review by next month.

It is with deepest regret that we announce the death of Mr. Albert Thallmayer, one of the noblest and ablest men in the phonograph world, beloved of all with whom he came in contact. His untimely death is a great loss to me personally, as he was a very dear friend of mine and the very first one to give me encouragement when years ago I was first planning for this magazine. It is very fitting that Mr. George C. Jell, one of his former associates in the Columbia Company, should write the tribute to Mr. Thallmayer's memory which appears on our title page. We join with him in extending our sympathy to his family and former associates.

Rumors have had it that the new Sonora Company was to issue only dance and popular records, but we now have assurances from one of the Sonora officials that when in the near future the

Sonora records are put on the market, besides the usual popular releases there will be a significant celebrity group.

The program books of recent concerts of the Philadelphia Symphony Orchestra make us acquainted with the fact that Stokowski and his men have recently spent an entire week in recording and that among the works done at this time is the long-awaited Brahms Third Symphony,—a bit of news of unusual interest to every record buyer.

* * * * *

As the picture on the front cover indicates, this issue of the magazine is devoted to the honoring of Franz Schubert on the hundredth anniversary of his death on November 19, 1928. All over the world this Centennial of his death is being observed with appropriate memorial concerts and civic exercises. We see with keen joy the significant part the phonograph is playing in these anniversary activities, making the works of the great master better known and appreciated by every music lover.

The finest tribute to Schubert and the most effective way of honoring his memory is the performance of his masterpieces. We hope that every phonograph owner will play the records of works in his home and to his friends during this month of November. Phonograph Societies and informal groups of music lovers can play no more fitting programs than those devoted entirely to Schubert's music.

The extent and significance of this Centennial Observance is in large part due to the Columbia Phonograph Company who have sponsored the Schubert Centennial and the Schubert Week—"Back to Melody"—November 18 to 24. To Columbia the gratitude of every phonograph enthusiast is due not only for its many and meritorious recordings of Schubert's works, but for its public-spiritedness and far-sightedness in planning so wisely and executing so brilliantly this gigantic program which goes to make up the Schubert Centennial.

Apel B Johnson

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Brief Biographical Notes

By F. D. PERKINS

Franz Peter Schubert, one of the great composers of all time, and Vienna's most famous musical native son, was born on January 31, 1797, in the Lichtenthal district of the Austrian capital, at a house called "Zum rothen Krebsen" (at the sign of the Red Crab.) Its address at the time was 72 Himmelfortgrund, but now it has become 54 Nussdorferstrasse. He was one of fourteen children of Franz Schubert and Elizabeth Fitz, his first wife, a Silesian who like Beethoven's mother was a cook.

At the time of Franz's birth, the elder Schubert was head of the school in the parish "Zu dem heiligen 14 Nothelfern", and spent the rest of his life in this post and a better one of similar character in the Rossau district. Two of his sons, Ferdinand and Ignaz, also followed this profession.

Young Franz received his first schooling, musical and otherwise, from his father, who began his education at five, sent him to school at six, and began his violin lessons at eight. Later, he was sent to the singing class of Michael Holzer, choirmaster in Lichtenthal. Here, after studying the piano with his elder brother, Ignaz, and soon outstripping his teacher, he took lessons in piano, violin, organ-playing and thorough-bass as well.

When eleven, Schubert made his first public appearance in the Lichtenthal parish church, and became noted as its first soprano, while he also played violin solos for the church. By this time, he was already composing songs, short piano and violin pieces. His brother Ferdinand says that his first piano composition was a fourhand fantasia, written in 1810, with his first song, "Klagegesang der Hagar" coming a year later, but it is considered probable that he had composed in various forms before this.

In October 1808, young Schubert was examined for entrance into the Imperial "Convict", the school for educating singers for the court chapel choir, and, passing the test without difficulty, put on the school's gold-laced uniform. Music had suffered at the Convict owing to the occupation of Vienna by Napoleon, but regained its former standing after the signing of peace in October, 1809.

Schubert lost no time in gaining musical distinction in the school, though his circumstances there were not the most comfortable—the rooms were cold and bare and the food limited. There is a letter from Franz in November, 1812, on record, asking his brother Ferdinand for a small allowance to help improve his lot. But on the first day of his appearance as a violinist in the school orchestra, he attracted the attention of the concert master, Joseph von Spaun, with whom, notwithstanding the difference of years, he soon became intimate.

Schubert told Spaun that he had already composed much, that he could not help it, and that he would continue to do so daily if he could obtain music paper. Spaun generously attended to this necessity. Schubert soon became concert master of the orchestra, and substituted as conductor when Rucizicka, the regular director was absent. When at home on Sundays and holidays, he would play quartets, his own and others, with his father, Ignaz and Ferdinand. If his father made a mistake, he would overlook it the first time, but on a repetition, point it out with smiling timidity.

Antonio Salieri, the court kapellmeister, recognized Schubert's genius, and placed him with Rucizicka for lessons in composition, and when the latter reported "The lad knows everything already, he has been taught by God", took charge himself. These lessons with Salieri began in Schubert's last year at the Convict, and continued until 1817.

Besides the two early works mentioned, Schubert's compositions during his Convict days include the songs "Leichenfantasie" (Corps fantasia) to a text by Schiller, and "Der Vatermörder" (the Parricide), both of 1811, which also saw more instrumental and vocal works; two overtures, four quartets, variations and an andante for piano, a Salve Regina and a Kyrie in 1812, and, in 1813, a wind octet, three quartets, works for piano and piano with orchestra, vocal works, a cantata and his first symphony in D.

While in the Convict, Schubert heard his first opera. Weigl's "Waisenhaus", on December 12, 1810. During the next five years he heard various operatic works, including Spontini's "La Vestale" and Gluck's "Iphigenia in Tauris." The effect of this theatre-going appeared in 1814, when he showed Salieri the full score of an opera, "Des Teufels Lustschloss", to a text by Kotzebue.

In 1813, the Convict authorities, with the sanction of the Emperor, were prepared to grant Schubert a foundation scholarship, but, owing to distaste for the examination and additional classical study involved (or, according to an article by Cesar Saerchinger in a recent issue of "The Musical Courier", his father's financial circumstances) he left the school, spent a term at the normal school of St. Anna, passing the examination satisfactorily in all subjects except Scripture, and began three years as assistant teacher in his father's school. He discharged the drudging duties of the position faithfully, while finding relaxation out of school hours at the house of a family named Grob—the daughter, Therese, was a soprano, and her brother Heinrich was a pianist and cellist. Therese Grob sang the leading soprano part in Schubert's first mass, in F, for four voices and orchestra, which was produced at the Lichtenthal parish church on October 16, 1814, and repeated ten days after under Schubert's direction. This repetition was highly successful, and the elder Schubert gave his son a new five-octave piano.

Among other numerous compositions of 1814 is the well-known song "Gretchen am Spinnrade", and late in the year he began his second symphony, in B flat. In December, 1814, Schubert became acquainted with Mayrhofer, poet and census official, the author of forty-seven of Schubert's published songs. The next year was crowded with compositions, including the second and third symphonies, instrumental music, operatic pieces, and 146 songs, among these "Haidenröslein" and "Rastlose Liebe" and the Mass in G.

The winter of 1815-16 produced what is probably Schubert's best known song, the "Erlkönig." Spaun called to find Schubert, in his father's house, inspired by Goethe's poem, and setting down the music. That evening, Schubert brought it to the Convict, where he and Holzapfel sang it through (another account names Randhartinger as its first singer.) There is more than one account of its reception. Grove finds that the "work was not altogether well received. No wonder, the form was too new, the dramatic spirit too strong, even for that circle of young Schubert admirers."

In 1816, Schubert applied for the directorship of a Government school being opened at Laibach, but did not win the appointment. But a new friend, Franz von Schober, rescued Schubert from the drudgery of his job by inviting the composer to live with him, and the composer moved to Schober's rooms in the Landskrongasse. This arrangement ended for the time being when Schober's brother required the extra room, but for much of the chief part of Schubert's career, Schober kept a room ready for him.

On June 16, 1816, Salieri celebrated the fiftieth anniversary of his arrival in Vienna. Schubert was represented in the jubilee ceremony by a cantata; two other cantatas for special occasions were also written in 1816. Schubert's musical output for this year, as for its predecessors, was copious, including some of his best songs, among these "Der Wanderer", the fourth symphony, known as the "Tragic", and the fifth, in B flat. This work, distinctly Mozartean, but with touches of the Schubertain individuality in this field which is fully realized in the Unfinished and C major symphonies, is the only earlier Schubert symphony which has been given recently in New York.

The most important, as far as the effect on his career is concerned, of Schubert's new friendships of this period is his acquaintance with the court opera singer Vogl, a tenor and a fine musician. Vogl, twenty years older than the composer, was induced by Schober to come and see Schubert at

his lodging. The bashful composer did not greatly impress the singer at first, but, after "Ganymed" and the "Schäfers Klage" had left a deeper impression than the song first inspected, "Augenlied", he left with the remark, "There is some stuff in you, but you are too little of an actor, too little of a charlatan, you squander your fine thoughts instead of properly developing them." The two men soon became fast friends; Schubert formed the habit of visiting Vogl daily to try out songs and work on new ones.

1817 marked the beginning of Viennese enthusiasm for Rossini. There is a story, though this is not authenticated beyond doubt, that after a performance of "Tancredi" Schubert met the enthusiasm of his friends for the rising Italian by saying that it was quite easy to write in this style at short notice. His friends accepted the challenge, and Schubert dashed off the score of the overture in C, which was followed by another in this style in November of that year. Grove also finds the influence of Rossini in the sixth symphony and some later instrumental works. In 1817, Schubert broke with Salieri—one account has it that Salieri did not like Schubert's choice of texts; another that Salieri cut out and corrected passages reminiscent of Haydn and Mozart in Schubert's Mass in B flat.

In the summer of 1818, Schubert became music teacher for the family of Count Johann Esterhazy at Zelesz, in Hungary, where much music was performed. The count, countess and the two daughters were singers, and Baron von Schönstein, an accomplished amateur vocalist, was a constant visitor. Schönstein later became one of the best early singers of Schubert's works, and the, "Schöne Müllerin" cycle is dedicated to him.

Schubert's duties were not arduous, and he was thoroughly happy at first, but later became less content with his lot. Near the end of the year, he returned to Vienna, soon joining Mayrhofer at his lodgings, 420 Wipplingerstrasse. About this time he acquired the nickname of "Kanevas", owing to his habit of asking about any stranger who joined his circle "Kann er was?" (Can he do anything?)

Schubert's engagement with the Esterhazys yielded him money enough to permit a holiday tour with Vogl in Upper Austria. They spent a pleasant six weeks in Vogl's home town, Steyr, where Vogl introduced Schubert to the chief musical amateurs of the town and their families. Here the "Forellen" quintet had its first performance. Later the friends went to Linz and perhaps to Salzburg, and returned towards the end of August to Steyr, where they stayed until mid-September, when they returned to Vienna.

On February 28, 1819, Schubert was represented as a writer of songs in a public performance for the first time. The song was "Schäfers Klagelied", and the Leipzig Allgemeine Musikalische Zeitung noticed it approvingly in a review of about twenty-five words. About this time Schubert probably sent three songs to Goethe, but the poet took no notice.

Schubert's opera "Zwillingbrüder" was produced at the Kärnthnerthor Theatre on June 14, 1820, but was withdrawn after six nights. The theatre an der Wien suggested a new subject, that of the "Zauberharfe", with a melodramatic text by Hofmann; this met with only fair success, had occasional performances in 1820, and then was dropped. Its overture, in C, is the well-known work now known as the overture to "Rosamunde." Schubert made a number of attempts in the operatic field, but with little success. For this most commentators blame the weakness of the librettos, though it has also been said that Schubert was not at home in this form.

In February, 1821, Schubert's genius received some recognition in the form of three testimonials; one from Count Dietrichstein, chief controller of court music, whom Beethoven had called "Hofmusikgraf", one from von Mosel, acting court secretary, and one from Weigl, director of the opera.

The first publication of Schubert works resulted from the private concerts of his friends the Sonnleithners. After a performance of the "Erlkönig" by the tenor August von Gymnich on December, 1820, the singer and Leopold von Sonnleithner decided to seek a publisher for the work, but the houses of Diabelli and Haslinger refused owing to the "composer's insignificance" and the difficulty of the accompaniments. The two sponsors then had the song engraved, and offered it for subscription at the next Sonnleithner concert. 100 copies were immediately subscribed for, publication by subscription of further works followed. After about twenty works had been published in this way, Diabelli took up, with

Op. 8, publication of Schubert works on his own account. Had Schubert's friends induced him to retain the copyright, the composer might have thenceforth been comfortably off, but the publishers, as soon as they found that there was a market for the songs, secured it for themselves.

By this time Schubert's music was acquiring a certain vogue, and one of his biographers, Edmondstone Duncan, thinks that, had he desired to cultivate those of Vienna's social lights who were disposed to be friendly to him, he might have achieved a place in their circle, but he preferred his comparative retirement and the company of his own circle of young poets, painters and philosophers.

In July, 1821, Schubert visited Atzenbruck, where Schober's uncle had a country estate. In August, he sketched, but did not finish, his seventh symphony, in E. September found Schubert and Schober at Ochsensburgh, mixing in aristocratic county society; in October, they were back at Vienna. Schubert worked hard, and apparently found life very agreeable while in the country; two acts of the opera "Alfonso und Estrella" were finished before the return to town. It was finished on February 27, 1822, but Domenico Barbaja, now manager of both the Kärnthnerthor Theatre and the Theatre an der Wien, did not like the work. Hüttenbrenner had it rehearsed at Gratz, but the musicians found the instrumental part too difficult. Later, Weber saw the score, but the work was not to be performed until 1854, twenty-six years after Schubert's death, when Liszt gave it at Weimar.

1822 brought Schubert's first meeting with Beethoven and Weber. In April of that year, he dedicated a set of piano variations (Op. 10) to Beethoven, signing himself as Beethoven's "admirer and worshipper." According to Beethoven's friend, Schindler, he called on Beethoven with Diabelli, but, when Beethoven handed him the paper and pencil with which the deaf genius conducted conversations, Schubert could not collect himself sufficiently to write. When Beethoven, inspected the variations, pointed out something that surprised him, Schubert was so overcome that he rushed from the house without a word. But according to Kreissle, Schubert told Josef Hüttenbrenner that he did not find Beethoven at home. This, Grove thinks "may have been in invention of Diabelli's to shield his young client."

Meanwhile Josef Hüttenbrenner tried to have "Der Teufels Lustschloss" produced in Vienna, Munich and Prague, but without success. He also tried to induce Peters, the Leipzig publisher, to take up Schubert's works, but again failed for the time being. It is also said that the Vienna Society of the Friends of Music refused to admit Schubert to membership on the ground that he was a professional. But the musical societies of Linz and Gratz made him an honorary member, and he thanked Grantz with the Unfinished Symphony, which did not reach the world until 1865, when it was discovered by Herbeck after lying hidden for over forty years.

About this time Schubert declined an appointment as organist of the Court Chapel. In 1823, he finished three dramatic works, of which the most important was "Fierrabras". This had been commissioned by Barbaja, but it was never produced, the manager returned the manuscript in 1824. 1823 is also the year of the "Schöne Müllerin" cycle, and also brought an argument with Weber, arising from Schubert's criticism of "Euryanthe". On Weber's challenge "Let the fool learn something himself before he ventures to criticize me", Schubert called on him with the score of "Alfonso und Estrella". Schubert maintained his position, and Weber observed "First puppies and first operas are always drowned". But there was no further altercation, and Weber tried to have "Alfonso und Estrella" produced at Dresden.

Schubert continued his opera efforts; "Rosamunde, Prinzessin von Cyprus" was written to a libretto by Wilhelmine von Chezy, the author of the text of Weber's "Euryanthe". Mme. von Chezy was far from a first-rate librettist; the opera was well received at its premiere at the Theater an der Wien on December 10, 1823, but had only one more performance. Schubert is said to have finished the music in five days. The parts were tied up and forgotten until 1867, when they were discovered by Sir George Grove and Sir Arthur Sullivan in Vienna.

1824 began with instrumental works, including the Octet, written for Count von Troyer, chief officer of the household to Archduke Rudolph. The count played the clarinet, and three members of the Rassoumovsky Quartet also took part.

Meanwhile Schubert's health was failing, and the rejection of "Fierrabras" left him in a discouraged frame of mind. But in May Count Esterhazy called him to Zelesz, where he

spent six months to the advantage of his health. This was the time of Schubert's reported love for Caroline Esterhazy, then seventeen. The only work dedicated to her was the F minor piano fantasia, Op. 103, but, according to Kreissle, Schubert answered a playful reproach from Caroline as to why he had dedicated nothing to her with "Why should I, when everything I write is dedicated to you." Grove does not take the matter as a certainty, leaving it with the remark "we must be content to leave each reader to decide the question for himself".

Schubert's grandniece, Carola Geisler-Schubert, finds more trustworthy an account of Schubert's love story as quoted from Schubert by Hüttenbrenner, who has asked him if he had ever been in love. He answered that he had loved and been loved by one "somewhat younger than I, the daughter of a silk-merchant" (Therese Grob). "She was not pretty, as she was marked by smallpox, but she was so good!" He hoped to marry her for three years, but could not find a position to support them, and afterwards, at her parents' wish, she married another. Schubert added that he loved her still (Musical Courier, April 1, 1928).

Schubert, back in Vienna, found 1825 happy and productive. He became acquainted with Mm. Sofie Müller, an actress of note, who sang, it is said at sight, "Die Junge Nonne" on March 3. Among his compositions early in the year was the famous A minor quartet. On March 31, he set out on a five months' tour with Vogl, including a visit of three or four weeks to Gastein, and here, according to Grove, wrote the work, if such there be, known as the "Gastein" symphony—which has never been discovered, despite recent research. He found his works well known in Upper Austria, and Grove, writing in 1881, remarked that even then old people were found to talk with equal enthusiasm "of his lovely music and of the unaffected gaiety and simplicity of his ways and manners".

The summer over, Vogl went to Italy for his health, and Schubert returned to Vienna. He was made an "Ersatzmann" or substitute by the Vienna Society of the Friends of Music. The best known of Schubert's quartets, the D minor, with the "Death and the Maiden" variations, was probably begun late in 1825. He obtained some money, not much, by the sale of seven songs from Scott's "The Lady of the Lake" to Artaria in October of that year. The sum was 200 silver gulden, a little less than \$100.

1826 was entirely, or mainly spent in Vienna. On September 9, the Board of the Friends of Music was informed that Schubert desired to dedicate a symphony to the society, which led it to vote him 100 silver florins (about \$50) as a testimonial. Schubert forwarded the symphony (believed to be the missing "Gastein") with a letter of thanks. Two more publishers approached Schubert, but with no helpful results. Grove thinks that the publications of 1826 would have been enough to support him adequately, had it not been for the friends who virtually lived on his carelessness and good-nature, so that money which came in was soon spent. On one occasion, he narrates, Bauernfeld and Schubert each detected the other ordering cafe-au-lait and biscuits at a cafe, neither having money enough to pay for dinner. Schubert was urged to apply for the vacant post of vice-Kapellmeister in the imperial court, but the post went to Joseph Weigl.

The "Winterreise" cycle was begun in February, 1827. About this time, Beethoven, whose illness was a matter of concern to all Vienna, saw some of Schubert's songs, which had been handed him by Schindler. Beethoven, much impressed, remarked, "Truly Schubert has the divine fire in him", and asked to see other works of Schubert, but his renewed illness made it too late. Schubert visited the dying composer twice, the first time with Anselm Hüttenbrenner and Schindler. Asked who was to be first admitted, Beethoven answered "Schubert may come first", and is supposed to have said "You, Anselm, have my mind, but Franz has my soul". At the second visit Beethoven was aware of his visitor's presence, and made uninterpretable signs with his hand. Schubert left overcome with emotion. At Beethoven's funeral, on March 29, he was one of the thirty-eight torch bearers preceding the coffin.

After the ceremony, Schubert went to the Mehlgrube tavern with Lachner and Randhartinger, called for wine, and drank two toasts, one to Beethoven's memory, the other to the first of the group who should follow him. This was Schubert himself.

Another opera, "Graf von Gleichen" was begun in 1827,

but never finished. In September, Schubert paid a three weeks' visit to the Pachler family in Gratz, and had a thoroughly enjoyable time. Back in Vienna, he composed the second part of the "Winterreise" cycle. Recognition from Germany came in the form of a letter from Rochlitz, editor of the Leipzig "Allgemeine Musikalische Zeitung" proposing that Schubert should compose music to a poem by him. The proposition, however came to nothing. In the same year, Schubert received further recognition at home, when he was elected as a representative of the Friends of Music.

1828, Schubert's last year, produced some of his most famous works, including the symphony in C major, dated March. With this, he apparently took more pains than before; there are signs of alterations, but nothing like the arduous erasing and rewriting practised by Beethoven. On March 26, Schubert gave a concert, which netted him \$150, in the hall of the Musikverein. He was, however, too poor to leave Vienna that summer, though he visited the nearby resort of Baden in June.

For some time, he had been living with Schober at the "Blaue Igel" (Blue Hedgehog), but in August he moved to live with his brother Ferdinand in the Neue Weiden region, then 694 Firmiangasse. He had been ill, but was better early in the fall, and able to take a short walking tour at the beginning of October. But after his return, he relapsed; on the 31st, at supper at the Rothen Kreuz in the Himmelfortgrund, he took some fish, but at the first mouthful threw down his knife and fork, declaring that it tasted like poison.

He was able to attend a performance of his brother Ferdinand's Requiem Mass on November 3. Afterward, he wandered for three hours and returned home exhausted. He rallied, and called upon the theorist, Sechter, with a view to lessons in counterpoint.

Ferdinand's Requiem was the last performance heard by Schubert. He wrote his last letter about the 11th, to Schober, asking for books, and stating that he had read four works of J. Fenimore Cooper's. On the 14th, he took to his bed, but was still able to sit up and correct the proofs of the "Winterreise". On the 16th, the doctors still had hopes of his recovery, but by the 17th, typhus had broken out. On the 18th, he said, clutching at the wall, "Here is my end". The next day, at three in the afternoon, he died, only thirty-one years old. "There has never been one like him", writes Grove, "and there never will be another".

The funeral took place on Friday, November 21, with Schober, at the family's request, as chief mourner. The coffin was borne by a group of young men to the little church of St. Joseph in Margarethen, and then taken (according to Schubert's own wish) to the cemetery at Währing, and laid beside Beethoven's grave. Schubert left no will, and few possessions. Various testimonial ceremonies followed in the next few months. Proceeds of memorial concerts and subscriptions yielded funds enough for a monument. In 1863, the Friends of Music undertook the exhumation and reburial of Schubert and Beethoven, owing to the dilapidation of the tombs. On September 23, 1888, Schubert was reburied in the central cemetery at Vienna.

Schubert was not handsome, short and stout, and bespectacled from early youth, but, according to Duncan, "a picturesque head, showing a profusion of black, vigorous hair", and "remarkably expressive eyes". He was shy and reserved, but all indications point to an appealing personality; he was transparently truthful, good-humored, remarkably generous, fond of a joke and possessing, says Grove, "a cheerful contented evenness", while he could be deeply moved by a poem or music which appealed to him. The love and admiration of his friends is an indication of the attractiveness of his character, while he was entirely free of the "jealous susceptibility" which is sometimes associated with musicians.

How much was lost to us by the untimeliness of Schubert's death, and whether much would have been gained had he devoted more attention to subjects such as the study of counterpoint, must remain but a subject for speculation. He composed with ease, he wrote music, as it were, because he could not do otherwise, but he was more than an inexhaustible, but untutored fount of melody. The tendency of modern scholarship is to call attention to Schubert's mastery of form and harmony, to point to his significant innovations, and to emphasize the wide scope of his musical genius. One hundred years after his death, the star of Schubert is still rising, and closer acquaintance with Schubert and his music brings increasing regard and admiration for this unique, unrivalled musician.

The Schubert Centennial

By FREDERICK N. SARD

How many lovers of music are there in these United States? Estimates are varied between 150,000 and a million, but these have been purely speculative. The Schubert Centennial gives us a true index. More than 2,000 cities have formed Schubert Committees to organize community activities for Schubert Week—Back-To-Melody, November 18th to 25th, sponsored by the Columbia Phonograph Company. These Committees average ten members, and each member is the focal point for the particular group he or she represents—school, church, civic, industrial, art, music club, conservatory, library, radio and theatre—thus each member at the lowest estimate consistent with conservatism is to be multiplied by ten, and we start with the initial figure of 200,000 lovers of Franz Schubert. Add to this nucleus the 500,000 members of the Federation of Music Clubs and the musical devotees who are members of Masons, Rotary and other fraternal groupings, and the total passes the 3,000,000 mark. To this imposing figure must be joined the still small voices of the 25,000 music lovers who have written to National Headquarters for information on the life and works of Schubert.

Never before has a musical event captured the imagination of so many people and of people in so many walks of life, as the One Hundredth Anniversary of the death of Franz Schubert, who died amidst poverty and pain on the 19th of November, 1828. As the death of the mighty Beethoven was solemnized last year by the universal performance of the great Funeral March from the *Eroica* symphony, so the whole civilized world will commemorate the Centennial of Franz Schubert's death with the universal performance of the adagio from his *quintet in C major* (with two 'cellos). For in this quintet written during the last year of his life, Schubert revealed the greater Schubert whose loftier flight was cut short.

No doubt Schubert's popularity and the simplicity of his melodies have much to do with this nationwide manifestation. But an equally important factor is the increase of musical appreciation in America. This relatively new tendency was detected by the Columbia Phonograph Company, which issues the *Masterworks of Music* in unabridged recordings. With an edition of 100 classics from Bach to Wagner, this Company initiated the Beethoven Centennial in 1927, gaining the moral support of a distinguished Advisory Body headed by Mr. George Eastman. The response during Beethoven Week was so noteworthy that music lovers and musical societies asked the Advisory Body to continue similar efforts for the advancement of music in America. The Schubert Centennial is a natural sequel. The Advisory Body of 100 was expended to 250 members, and branches of the Committee were formed in 26 countries under the International Chairmanship of Mr. Otto H. Kahn. No such formidable aggregation of great minds has ever been formed to honor a composer.

The foreign co-operation has the support of European Governments and the oldest musical societies of Europe and of many of their most distinguished citizens:

In England there are, amongst others, Sir Oliver Lodge, the famous physicist; the Marquess of Reading, statesman and jurist; J. L. Garvin, the great editor; as well as such eminent musicians as Sir Henry J. Wood, Sir Alexander Mackenzie, and Sir Thomas Beecham.

In France the Committee includes Edouard Herriot, former Prime Minister and at present Minister of Public Instruction. M. Herriot is the Honorary Chairman of the French group, which comprises authors, statesmen, scholars, and musicians of wide fame, such as Vincent d'Indy, Paul Dukas, G. Charpentier, H. Rabaud, E. Ysay. The artistic trustee in France is the Conservatoire National de la Musique, which was created in 1805.

In Austria the head of the government, Chancellor Dr. Ignaz Seipel, is Chairman of the Committee. There is the Socialist Mayor of Vienna, Karl Seitz; the Minister of Education, Richard Schmitz; and the Minister of Fine Arts, Prof. Dr. Karl Kobald. Prof. Dr. Eusebius Mandyczewski is conceded to be the greatest Schubert scholar. The artistic trustee in Austria is the Gesellschaft der Musikfreunde, a musical organization which was founded in 1812, and of which Schubert himself was a member.

The most distinguished musician of Spain, Manuel de Falla, heads the Spanish Centennial Committee. Pablo Casals, whom America recognizes as the world's greatest 'cellist, is a member of the Committee; so is Andres Segovia who has been called the "Casals" of the guitar; also E. F. Arbos, one of the guest conductors of the New York Symphony Orchestra this season.

The German Centennial Committee includes the great composer Dr. Richard Strauss and Siegfried Wagner, the son of Richard Wagner. Wilhelm Furtwangler, one of the conductors of the New York Philharmonic Orchestra, is a member; so is Eugen D'Albert, the great pianist and composer; some of the other members are Prof. Dr. Max Friedlander, the eminent Schubert scholar; Prof. Siegfried Ochs, Prof. Franz Schreker, Prof. Dr. Max von Schillings, and Bruno Walter. The artistic trustees are the Allgemeiner Deutscher Musik Verein, which was founded by Franz Liszt; and the Genossenschaft Deutscher Tonsetzer, which was founded by Richard Strauss.

Count Enrico Di San Martino, Honorary Chairman of the Committee in Italy, is a Senator of the Kingdom of Italy, the chief of the government's committee on fine arts, as well as a notable figure in business circles in Italy. Tullio Serafin, conductor at the Metropolitan Opera House in New York, is a member of this committee, as are the famous composers: Alfredo Casella, Gian Francesco Malipiero, Italo Montemezzi, and Ermano Wolff Ferrari. The artistic trustee is the Royal Academy of St. Cecilia, founded in 1572 by Palestrina.

The Russian Committee includes the dean of the Russian composers, Alexander Glazunow, and Anatoly Lunatscharsky, the Commissar of Education for Russia.

The Story of the Schubert Centennial

Launched in January of this year, the Committee designated 1928 as Schubert Year. A co-ordinated plan of great but practical dimensions was devised for bringing together Church and State, Art and Industry, Education and Civics. The most eminent representatives in these fields of activity joined the Advisory Body. As a prelude to the Centennial proper an International Composers' Contest was initiated under the patronage of the Columbia Phonograph Company which offers \$20,000 in prizes for symphonic works that would revive the romantic and lyrical elements in the music of Schubert. Ten zones were organized, spanning three continents. Each zone had separate prizes of \$1,000 with a grand international prize of \$10,000 for the best work. 500 manuscripts were submitted and the International Jury met in Vienna, June, 1928, to adjudicate the zone works. The American prize was won by Charles T. Haubiel, the first native born American to win a prize in a musical contest in this country. The Grand Prize was won by a young Swedish composer, Kurt Atterberg. The prize winners of France and England essayed the completion of Schubert's Unfinished Symphony, but these works were not of the stature of Schubert.

The contest did not run a smooth course. Originally announced as a contest for melody, using as a basis the sketches for the third movement of the Unfinished Symphony written by Schubert, the plan met severe censure in Germany and from Ossip Gabrilovitch in America. Inasmuch as the primary aim of the sponsors was the discovery of melodic gifts rather than the completion of the Unfinished Symphony, the Columbia Company approved a revision of the terms. Under the amended conditions the call was for works for orchestra as an apotheosis of the lyrical genius of Schubert. The controversy and the great public interest forced on modern musicians the question of whether or not the vein of melody in music had become exhausted. There were interesting discussions, and while the *Symphony in B Minor* remains unfinished, perhaps the Centennial will yet discover the missing symphony which Schubert wrote in 1825 and which mysteriously disappeared from the archives in Vienna. The contest was conducted with dignity and by constant vigilance and conciliation the enterprise came to a sane and esthetic conclusion.

The Mobilization for Schubert Week

Actively participating in the arrangements for Schubert Week, in which musical and educational features will pre-

dominate, are the forces representative of the best in American life.

The leading fraternal and civic organizations have endorsed the program for Schubert Week. These include Masons, Elks, Red Men, Rotary, Lions, Kiwanis, Foresters, and Steuben Society. The governors of forty-eight states and the mayors of the 100 leading cities of America are issuing proclamations on the civic importance of the observance of Schubert Week.

1315 chambers of commerce are participating in Schubert Week through affiliations with local organizations devoted to art and education.

Over 2,000 cities have formed Schubert Committees, each one with a chairman and an active secretary, for the co-ordination of community activities, such as concerts, commemoration exercises, lectures, exhibits, plays, motion pictures, radio programs, etc.

All of the music clubs of the United States and hundreds of clubs of general cultural scope will hold Centennial exercises during Schubert Week.

The leading colleges and conservatories of music have planned special programs.

Over 100,000 public schools are preparing their pupils for special Schubert programs in the school auditoriums at which Schubert Music will be performed by the children and the Centennial oration, written by Professor Daniel Gregory Mason of Columbia University, will be read.

The churches of America have designated Sunday, November 18th, as Schubert Sunday. Their organists are preparing special Schubert programs, and many ministers will deliver a talk on the spiritual message of Schubert's works.

Hundreds of municipalities will hold official exercises, at which the mayor or his representative will deliver the civic address and appropriate Schubert music will be played.



MR. LOUIS STERLING

Chairman of the Board of Directors of the International Columbia Companies, Sponsors of The Schubert Centennial

Editor's Note. It was planned to publish a photograph of Mr. Otto H. Kahn, Chairman of the Advisory Body, but unfortunately the photograph was not available in time.



MR. H. C. COX

Chairman of the Columbia Phonograph Company, Sponsors of the Schubert Centennial

Thousands of libraries have planned exhibits of Schubert material, such as facsimiles of his manuscripts, facsimiles of the first Schubert programs in America, and other human interest material.

Schubert Discoveries

Various musical novelties and unknown Schubert documents were discovered in 1928 by the Research Department of Columbia Phonograph Company, sponsors of the Centennial.

The musical finds include:

- (a) Schubert's setting to the 13th Psalm of David;
- (b) Schubert's Quartet for Guitar, Flute, Viola and 'Cello, the only composition which he ever wrote featuring the guitar;
- (c) Orchestration of the sketches which Schubert left of his Seventh Symphony in E.

Literary documents unearthed during the Centennial Year include:

- (a) Missing pages from Schubert's diary;
- (b) Records of Schubert performances in America in 1835;
- (c) Personal reminiscences by Schubert's contemporaries;
- (d) New biographical material.

Both the musical and literary discoveries will be widely distributed for Schubert Week.

Metropolitan Features of Schubert Week

1. Sunday, November 18th—Inauguration of Schubert Week—Meeting of Advisory Body and musicale at the residence of Mr. Otto H. Kahn; announcement of future plans and permanent council for the advancement of music in America.
2. Sunday, November 18th—Schubert Sunday in the Churches.
3. Sunday, November 18th—Lecture recital by Prof. Daniel Gregory Mason of Columbia University, at Brooklyn Institute of Fine Arts.
4. Monday, November 19th—All-Schubert program by Beethoven Association, presenting the first performance of the Schubert Quartet for Guitar.
5. Monday, November 19th—Schubert Hour in the Schools.
6. Tuesday, November 20th—Schubert Civic Day—exercises by civic and fraternal organizations.

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By Albert Sammons—Violin; William Murdoch—Piano. In six parts.

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SCHUBERT

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cliff—Bassoon; Aubrey Brain—French Horn.

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- 157-M 10 in. 75c { **Pavane Pour Une Infante Défunte—Parts 1 and 2.**
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- 50086-D 12 in. \$1.00 { **Damnation of Faust: Dance of the Sylphs.**
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Damnation of Faust: Rákóczy March. (Berlioz).
Sir Hamilton Harty and Hallé Orchestra.

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Cavatina. (Raff; Op. 85, No. 3). Violin Solos. Arthur Catterall.
- 1515-D 10 in. 75c { **Out of the Dawn.**
Sweetheart Lane. Vocals. Henry Burr
- 1518-D 10 in. 75c { **Sweet and Low.**
Home Sweet Home. Vocals. Columbia Mixed Chorus.
- 50085-D 12 in. \$1.00 { **Dollar Princess.** Waltz Medley. (From "The Dollar Prin-
cess"). (Fall).
Your Dance Is a Love Memory. (Fall).
Dajos Bella and His Orchestra.

POPULAR INSTRUMENTAL

- 1537-D 10 in. 75c { **The Cat and the Dog.**
Fair and Warmer. Banjo Solos. Harry Reser.
- 1552-D 10 in. 75c { **Why Do I Love You?** (From "Show Boat").
So Dear. Piano Solos. Constance Mering.
- 1499-D 10 in. 75c { **The Sidewalks of New York.**
Old Time Waltzes. Accordion Solos. Johnnie Sylvester.

FOREIGN NOVELTY NUMBERS

- 38000-F 10 in. 75c { **Virgins of the Sun.**
When the Indian Cries. Orquesta Tipica Incaica.
- 38001-F 10 in. 75c { **Pas D'Espagne.** Waltz.
Down the Mother Volga. Russian National Balalaika Orchestra.

DANCE MUSIC

- 1553-D 10 in. 75c { **Roses of Yesterday.** (Vocal Refrain).
Blue Night. (Vocal Refrain). Fox Trots. Paul Whiteman and His Orchestra.
- 1525-D 10 in. 75c { **Jungle Blues.**
A Jazz Holiday. (Vocal Refrain). Fox Trots. Ted Lewis and His Band.
- 1521-D 10 in. 75c { **Blue Shadows.** (From "Earl Carroll Vanities").
(Vocal Refrain). Fox Trot. Leo Reisman and His Orchestra.
- 1550-D 10 in. 75c { **Raguel.** (From "Earl Carroll Vanities"). (Vocal Refrain).
Waltz. Leo Reisman and His Orchestra.
- 1554-D 10 in. 75c { **'Round Evening.** (Vocal Refrain).
Sonny Boy. (Vocal Refrain). Fox Trots. Jan Garber and His Orchestra.
- 1538-D 10 in. 75c { **Lady Whippoorwill.** (From "Cross My Heart").
(Vocal Refrain).
Right Out of Heaven. (From "Cross My Heart").
(Vocal Refrain). Fox Trots. Ben Selvin and His Orchestra.

DANCE MUSIC (Continued)

- 1531-D 10 in. 75c { **Ten Little Miles from Town.** (Vocal Refrain).
Out of the Dawn. (Vocal Refrain). Fox Trots. Paul Ash and His Orchestra.
- 1536-D 10 in. 75c { **Two Lips (To Kiss My Cares Away).** (Vocal Refrain).
My First Love. (Vocal Refrain). Fox Trots. Fred Rich and His Orchestra.
- 1524-D 10 in. 75c { **What a Night for Spooning.** (From "George White's
Scandal"). (Vocal Refrain).
When Eliza Rolls Her Eyes. (Vocal Refrain). Harry Reser's Syncopators.
- 1555-D 10 in. 75c { **That Old Sweetheart of Mine.** (Vocal Refrain).
Don't You Remember Sally. (Vocal Refrain). Waltzes. The Columbians.
- 1532-D 10 in. 75c { **I Love You Truly.** Fox Trot.
Guy Lombardo and His Royal Canadians.
Starlight and Tulips. Fox Trot. Thelma Terry and Her Play Boys.
- 1541-D 10 in. 75c { **Joline (Jo-Leen).** (Vocal Refrain). Fox Trot. Tracy-Brown's Orchestra.
- 1539-D 10 in. 75c { **I'm Waiting for Ships That Never Come In.** (Vocal Refrain).
Fox Trot. Charles Kaley and His Orchestra.
- 1539-D 10 in. 75c { **Farewell Blues.**
My Gal Sal. Fox Trots. The Charleston Chasers.
(Under Direction of "Red" Nichols).

VOCAL NUMBERS

- 1523-D 10 in. 75c { **It Goes Like This (That Funny Melody).**
Half Way to Heaven. Vocals. Ukulele Ike (Cliff Edwards)
- 1540-D 10 in. 75c { **Right or Wrong.**
It's Never Too Late to be Sorry. Vocals. The Whispering Pianist (Art Gillham).
- 1533-D 10 in. 75c { **For Old Times' Sake.**
You're the One (I've Seen in My Dreams). Vocals. Oscar Grogan.
- 1520-D 10 in. 75c { **Moonlight Madness (Then You Were Gone).**
If You Don't Love Me. Vocals. Pete Woolery.
- 1554-D 10 in. 75c { **I'm a Reformer.**
Hallelujah. Comedy Vocals and Monologues. Joe Browning.
- 1535-D 10 in. 75c { **Jeannine I Dream of Lilac Time.**
Revenge. Vocals. Don Roberts.
- 1534-D 10 in. 75c { **Doin' the New Low Down.** (From "Blackbirds of 1928").
Diga Diga Doo. (From "Blackbirds of 1928"). Vocals. The Diplomats.
- 1556-D 10 in. 75c { **Dirty Hands! Dirty Face!**
The Little Brown Shoe. Vocals. Vaughn De Leath.

IRISH RECORDS

- 33279-F 10 in. 75c { **Hallelujah! I'm a Bum.**
The Bum Song. Vocals. Flanagan Brothers.
- 33280-F 10 in. 75c { **The Minstrel Boy.**
The Exile's Return. Baritone Solos. Walter McNally.
- 33281-F 10 in. 75c { **Miss Thornton's Reel.** Reel.
The Sprigs of Stradone. Jig. Violin Solos. George Halpin.
- 33282-F 10 in. 75c { **Pride of Connacht.** Drowsy Maggie. Claddagh Reel.
Reel.
The Pride of Donegal. If Ever I Go Tu a Weddin'.
Rogaire-A-Dhuy. Jig. Four Provinces Orchestra.
- 33283-F 10 in. 75c { **Jersey Lightning.**
Pat O'Hara. Vocals. Frank Quinn.

In addition to the records listed above there are recordings in twenty-two Foreign Languages.



Columbia Phonograph Company

1819 Broadway, New York

"Magic Notes"



"Magic Notes"

Columbia "NEW PROCESS" Records

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Schubert Centennial—Organized by Columbia Phonograph Company

7. Wednesday, November 21st—Schubert Memorial Concert by the New York Philharmonic Orchestra, conducted by Willem Mengelberg, with the following program:

- a. Overture and ballet music from *Rosamunde*;
- b. The Unfinished Symphony;
- c. Brief address on the Centennial;
- d. World premiere of the Centennial Symphony, by Kurt Atterberg, International Prize Winner in the Columbia Schubert Contest.

8. Wednesday, November 21st—Schubert Fine Arts Day Exhibits at Metropolitan Museum of Art, and concerts in art auditoriums.

9. Thursday, November 22nd—Schubert Exhibit in Libraries.

10. Friday, November 23rd—Schubert Memorial Concert by the Beethoven Symphony Orchestra, conducted by Georges Zaslavsky. At this concert will be played the world premiere of the symphony by Charles T. Haubiel, the American prize winner in the Columbia Schubert Centennial Contest.

11. Friday, November 23rd—Schubert in Industry—Concerts by the choral and orchestral organizations of leading industries.

12. Saturday, November 24th—Schubert Radio Day—Broadcasts of Schubert's greatest melodies from coast to coast.

Free Educational Material for Schubert Week

The research activities covering the period of two years are presented in the following essays relating to the life and works of Schubert. The distribution of this material is as broad as the public interest in the Centennial. More than 1,000,000 of these items have been called for Schubert Week.

1. Centennial Essay—Biographical and critical—by Professor Daniel Gregory Mason.
2. Brief Biographical Notes—by F. D. Perkins.
3. Civic Centennial Address—Prepared with the co-operation of Mr. Otto H. Kahn.
4. Religious Notes for Church Use—Prepared with the co-operation of Cardinal Hayes, Bishop Manning, Rev. S. Parkes Cadman.
5. Extracts from Schubert's Diary and facsimile pages.
6. A History of the First Schubert Performances in America.
7. Essay on Schubert—by Alexander Glazunow.
8. Essay on Schubert—by Antonin Dvorak.
9. Essay on Schubert—by Philip Hale.
10. Personal Reminiscences of Schubert—by Franz Lachner.
11. Sidelights on Schubert's Character.
12. Suggested Program for Civic Exercises during Schubert Week by groups of music lovers or civic organizations.
13. Suggested Program by Educational Institutions for Schubert Week.
14. Suggested Program by motion picture theatres for Schubert Week.
15. Suggested Program by radio stations for Schubert Week.
16. Suggested Program for industrial unites, fraternal organizations, and chambers of commerce, for Schubert Week.
17. Suggested Program for participation of churches.
18. Advance proofs from the Schubert Number of "Music & Letters" (British Quarterly).
19. Columbia Schubert Masterworks Supplement, presenting the Centennial Edition.

The Official Centennial Biography

After a careful study of both the old and the new biographies of Schubert, and with the co-operation of Schubert experts, the Advisory Body selected as the official Centennial work the biography by Oscar Bic—a book which is rare in its understanding of the contradictions in Schubert's character, and its grasp of the greater musical idiom towards which Schubert was aiming.

This work, issued in time for Schubert Week by Dodd, Mead and Co., carried preface of Mr. Otto H. Kahn, Chairman of the Advisory Body, and by Mr. Louis Sterling, Chairman of the Committee on International Relations.

Every City, Town and Hamlet Can Have Its Orchestra, Chamber Music Organization and Solosist for Schubert Week.

This is no idle boast. The major works of Franz Schubert, the Master of Melody, have been recorded by the Columbia Phonograph Company in its Centennial Recordings, unabridged—songs, symphonies and chamber music of Schubert. The work are played by the world's famous artists and orchestras; together with a reproducing instrument such as the Columbia Vivatone Kolster, ideal for auditorium use, every community conscious of culture can have a Schubert program and a Schubert concert equal to the best in the largest cities of the world.

Thus is fulfilled one of the major purposes of the Centennial celebration, so that the services rendered by modern science will harmonize with the spirit and the romance of the music of Franz Schubert.

Phonographic Echoes

Eugene Goossens Records at Hollywood Bowl

Hollywood, Calif.—Using the vast Hollywood Bowl as a recording studio, the Victor Talking Machine Company recently completed a remarkable group of records by the Hollywood Symphony orchestra with Eugene Goossens conducting. This is the first time that the Victor Company has recorded music in the open air, and the amazing results in tone quality, definition of the various instruments and sense of space attained, proved the acoustics of the Bowl ideal for recording purposes.

Victor to Synchronize Hal Roach Productions

Under an agreement made today, the Victor Talking Machine Company will assume full charge and responsibility for the creation of appropriate musical scores and the recording of all synchronized productions of the Hal Roach Studios.

Announcement to this effect was made by Mr. E. E. Shumaker, President of the Victor Company. In commenting on the subject, Mr. Shumaker said: "The art and technique of Victor's sound recording laboratories will be added to the skill and creative ability displayed in the productions of the Hal Roach Studios as a result of a contract executed today. It is a pleasure to announce this further step in the progress being made to bring the technique and experience of our organizations, resulting from years of activity in the business of recording and reproducing sound to the side of the art of recording and reproducing action by photography. A combination of the best efforts developed experts in their respective fields should, and I am certain will, result in advancing the development of better and more entertaining talking pictures."

Anticipating the completion of negotiations several members of the Roach organization are already in Camden conferring with Victor staff and Victor engineers are en route to study the studio requirements on the Coast.

Columbia Releases Foreign Novelty Records

Included in its September and future releases, the Columbia Phonograph Company will issue two records from the foreign lists.

The first of these releases include a double disc from Peru and one from Russia. The former is ceremonial and native of the Peruvian Indians, the first selection of that coupling being based upon an ancient custom of burying alive a virgin in the Temple of the Sun, once in every ten years. The melodies are rendered by the Orquesta-Tipica Incaica. The second is played by the Russian National Balalaika Orchestra and, though more modern in composition, is distinctly Russian folk music.

These records further emphasize Columbia's efforts to popularize the music of the world. Besides being a source of entertainment to the public, these numbers will serve as sources of education, for American music as the result of a gradual development of the more basic compositions of other lands.

Sullivan's Shamrock Band Unique Columbia Artists

The present trend in music seems to be toward origins, as exemplified by the marked interest in Race spirituals, the recent phenomenal success of "The English Singers", and Percy Grainger's folk tune revivals.

Columbia's Irish catalog, one of many other special national lists, features an exceptionally interesting organization known as Sullivan's Shamrock Band. This band consists solely of three violins, two flutes, and two bagpipers, the traditional Irish Instruments, which when played in unison form the accepted style of Irish music.

The band's leader is Dan Sullivan, who inherited from his father, Daniel Sullivan, Sr. the title of "Standard Bearer of Irish Music in America". He is a proprietor of a piano store on Boylston Street, Boston, is a composer and pianist of note, and an authority of wide reading and enthusiastic scholarship in Irish Music, numbering among his friends many of the most distinguished concert artists of the day.

Piano Recording is Masterworks Best Seller

Shortly after Columbia's recent issuance of Schubert's Sonata in G Major, Opus 78, for piano, the Bridgeport warehouses of the Company reported that it was the best seller in the Masterworks department of September.

The news is an interesting tribute to the popularity of the new piano recordings, and is clear evidence of it, for while the advance orders of any new set often lift it temporarily above the more established favorites, this Sonata appeared simultaneously with another set of a very popular composition with music lovers, Schubert's Trio in B Flat, Opus 99, and so far the Sonata wins in favor, although the Trio is a close second.

This Sonata is the work often referred to as Schubert's "Fantasia in G," owing to a whim of its publisher, who thus entitled it in 1826, against Schubert's manuscript indication. The recording is by Leff Pouishnoff, and Columbia, in accordance with its educational activities for the Schubert Centennial, follows the correct title as desired by the composer.

The entire Centennial Edition of the Columbia Masterworks Series, of which these recordings are part, is the high spot in the activities for Schubert Week—Back to Melody—November 18th to 25th. The organizers engaged by the Columbia Company for the co-ordination of civic, educational, and musical activities are now working from coast to coast and their reports show a degree of popular interest in the Schubert Centennial beyond any precedent in the history of music.

Zimbalist Becomes Exclusive Columbia Artist

Efrem Zimbalist, the distinguished violin virtuoso and composer, has just signed a contract to record exclusively for the Columbia Phonograph Company.

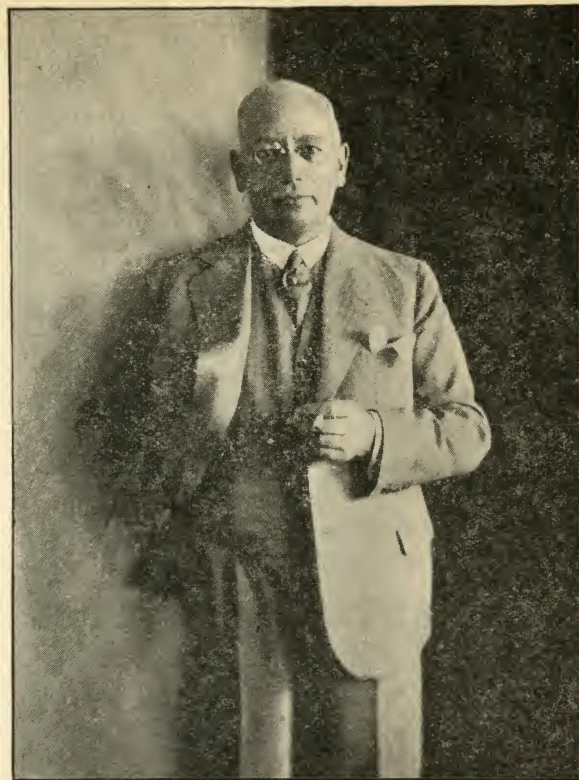
It has been many years since recordings have been made of this musician's work and Columbia can feel justly proud in bringing back to the public this great artist.

Zimbalist has been ranked with the greatest violinists of the times, having a distinct technique and a complete consciousness of the feelings of the composer.

Paul Whiteman Celebrates Tenth Anniversary

On Tuesday evening, October 2, Paul Whiteman, exclusive Columbia artist, was tendered a dinner at the Hotel Astor, New York City commemorating his New York debut ten years ago.

The committee, under whose auspices the affair was given, was headed by the Hon. James J. Walker, Mayor of New York City and S. W. Strauss, and was comprised of men and women recruited from the stage, the theatre, and the various professions and industries of nation-wide repute. Among those present were E. F. Albee, David Belasco, Hon. Royal S. Copeland, Walter Damrosch, Rev. Francis Duffy, Fortune Gallo, Edmund Guggenheim, Hugo Riesenfeld, Theodore Roosevelt, Adolph Zukor, and a host of others.



KARL E. DIESING

It is with great pleasure that we extend our congratulations to Herr Karl E. Diesing, Editor of *Die Phonographische Zeitschrift*, our German contemporary, on the occasion of the simultaneous celebration of his fiftieth birthday and the twenty-fifth anniversary of his entrance in the phonograph industry. Herr Diesing is one of the outstanding figures in the German phonograph world and his vast host of friends have joined forces to celebrate this notable double-anniversary. The October 1st issue of *Die Phonographische Zeitschrift* is a special festival number given up largely to tributes to Herr Diesing from the leaders of the German phonograph industry. Through the courtesy of the publishers of this excellent journal we have the privilege of publishing their distinguished editor's photograph, and we trust that our readers will join us in wishing his and his publication many more years of continued success. (*Die Phonographische Zeitschrift*, by the way, is one of group of prominent European phonograph and musical magazines with which we have the pleasure of "exchanging", and which are a rich source of information on the latest European activities, enabling us to keep our readers posted on the current foreign releases and developments.)

Centennial and Other Schubert Recordings

By ROBERT DONALDSON DARRELL

While the direct inspiration of the current flood of Schubert releases is the observance of the centennial of his death, the phonograph—even in its early days—has always paid due tribute to the great Master of Melody. Together with the Beethoven's *Fifth Symphony* the "Unfinished" Symphony has shared a recording popularity greater than that of any other major musical work. In this country, the "Unfinished" is particularly significant phonographically in that it was the first symphony to be recorded in America and by an American orchestra—the Philadelphia Symphony. Popular works like the *Serenade*, *Ave Maria*, *Moment Musical* and *Impromptu in A flat* appeared most frequently in old catalogues, but besides these smaller

works appeared also examples of the greater *lieder*, particularly in the Polydor catalogue. Later, when the Columbia Company led the way in the release of chamber music recordings, the "Forellen" Quintet and the "Death and the Maiden" Quartet were also made available. There were abbreviated recordings of the *Trio in B flat* and the *Rosamunde* Overture, and in Germany, the second movement of the great *C major Symphony* was brought out by Polydor. The National Gramophonic Society in England added two more major works, the *Trio in E flat* (as yet never recorded) and Schubert's swan-song, the *Quintet in C*, Op. 163.

But until this year 1928 and the Columbia Company's

elaborate plans to sponsor an organized and widespread celebration of the Schubert Centennial, the recording of his works and their release was sporadic and more or less fortuitous. To the Columbia Company goes the credit of bringing about the present extent and inclusiveness of the list of Schubert recordings which appears at the end of this article. For while it is manifestly impossible for any one manufacturer to "corner the Schubert market," the example set by Columbia is obviously the direct result of the other companies issuing their hardly less admirable and welcome Schubert lists. Duplication of works was of course inevitable, but this wholesome rivalry has made it possible for us often to choose among several differing interpretations the one which most closely approaches our ideal reading of the particular work. It has also brought about the recording of a single song by several great artists, all deservedly famous for their lieder performances, and indeed, if the Schubert Centennial had resulted only in the phonographic representation of Elena Gerhardt, Alexander Kipnis, Elisabeth Schumann, Heinrich Rehkemper, Richard Tauber, Lula Mysz-Gmeiner, and Hans Duhan, (to say nothing of the names already with Schubert disks to their credit: Leo Slezak, Sigrid Onegin, Julia Culp, Emmy Bettendorf, etc., etc.), we should still have a Schubert literature of tremendous significance and permanent worth.

This special "Schubert Number" of The Phonograph Monthly Review would be incomplete if it did not include a list of Schubert's Recorded Works. But this list is so extended that the average record buyer will find it puzzling rather than helpful in the problem it so often sets: "Which version shall I buy?" Many of the records listed here have been reviewed in the magazine. Others, and especially the acoustical ones, are more or less familiar to most record collectors. But some sort of brief summary of the list, and an indication of the comparative merit of the various recordings will be of value in the selection of disks for purchase.

The Orchestral Works. Among the smaller works the Harty (Columbia) version of the *Rosamunde* ("Magic Harp") Overture, Stokowski's (Victor) record of the *Moment Musical* and *Rosamunde Ballet Music* are virtually unrivaled. I have not heard Seidler-Winkler's three-part version of the overture, but while it is undoubtedly good, it probably does not surpass the Harty disk. If Mengelberg were to re-record his memorable reading . . . but that is not likely at present. Heger's disk of the *German Dances* is their only recorded representation (with the exception of a one-part version by a salon orchestra for Homocord which is hardly of a significance worthy of inclusion in the list). Perhaps the American Brunswick Company may make Heger's recording available here; by all reports it is a competent one. Hamilton Harty's notable album of the *Rosamunde* incidental music, including the "*Alphonso and Estrella*" Overture, is sure to be re-pressed very shortly by the American Columbia Company. There are rumors of Harty's doing the *March Militaire*. He might easily surpass the existing versions, for neither Verbrughen's (Brunswick) or Herz's (Victor) is all that might be desired. The former is somewhat the more preferable of the two: the performance is good, but the quality of the recording not all that it might be. The Brunswick Concert Orchestra's ten-inch disk is a good inexpensive version.

The Symphonies. The problem set by the *C major Symphony* has already been attacked in considerable detail in these pages. Reference should be made to the Editor's remarks in the *General Review* of the October issue, to the review of the Harty (Columbia) version last July, and to the review of the Blech (Victor) version last month (October issue). The Blech set has the practical merits of completeness, slightly smaller cost, and greater effectiveness of recording. Harty's version is artistically somewhat preferable, however, despite the handicaps of the none too effective recording. Both are rich in many musical merits and each gives in its own way an admirable exposition of the greatness of the symphony. Blech is the more brilliant, taking the music at a swifter pace and stressing its dynamic and sonorous aspects. Harty gives it greater amplitude and sincerity, and brings to his performance a greater poise, finer artistry, and a keener interpretative insight. The final choice must depend upon the record buyer's individual tastes. There is a wider variety of choice

among the various versions of the "*Unfinished*," but any one of the three American sets is quite satisfactory, and not likely to be surpassed by the European ones, even Schillings', which is probably the best of them. (Goossen's H.M.V. set is one of the earlier electrical recordings and probably does not measure up to present day mechanical standards.) Henry Wood's (Columbia) version dates also from the early days of the electrical process, but it is well done in an unassuming, not-too-subtle way. Stokowski's (Victor) set is played with excessive brilliance and sonority; a fine piece of orchestral recording, it weighs down the delicate wings of the music with its tonal splendors. The Sokoloff (Brunswick) version has less brilliant recording qualities, but it loses none of the romantic glow and dainty lyricism of the work. Tonally and interpretatively it is a delight to ear and mind. With the added merit of cheapness of price it is easily the preferable version.

The light orchestral records, of which only a very few are listed, need little comment. For a salon version of the *Serenade* the Brunswick ten-inch disk is less sentimentalized than the Victor one. The *Dreams of Schubert* Waltz Medley (issued in the Victor International list) makes pleasant listening; the themes are not the most hackneyed ones and they are not unduly distorted. Finck's *Schubertiana* (English Columbia) is probably a good pot-pourri of the "popular" type. Doubtlessly Edith Lorand, Marek Weber, Dajos Bela, and their colleagues will add other potpourri and "selection" recordings later. Julian Fuhs' *Rhythmic Paraphrase on Themes from the "Unfinished" Symphony* (Parlophone) might be interesting; it has not been heard at the Studio.

The Chamber Music. It is in this group that we have perhaps the most significant contributions of the Centennial. The compositions recorded represent the finest flower of Schubert's genius and for the most part the recorded performances are of unusual excellence. The *Octet* is available in a fine version by the Lener String Quartet and four distinguished assisting artists (Columbia). There are two recorded quintets: Op. 114, "*Forellen*" Quintet, is available in five electrical versions; I have heard only that by the London String Quartet and Ethel Hobday (Columbia), the only one available at present in this country. It is a fair but not-too-impressive performance. Possibly the set by the Gewandhaus Quintet (Polydor) surpasses it. The *C major Quartet*, Schubert's last composition, was first recorded—acoustically—through the efforts of W. W. Corbett for the National Gramophonic Society. The work is now available in a first-rate version by the London String Quartet and Horace Britt (Columbia).

The Quartets. The little *Satz Quartet* and the *D minor ("Death and the Maiden") Quartet* are the most popular; both are available in versions by the London String Quartet (Columbia) and the Budapest String Quartet (Victor and H.M.V.). Both organizations give highly satisfactory performances, but possibly the Budapest four has a slight edge, due largely to the later and consequently improved recording. The Musical Art Quartet's set of the *A minor Quartet* is a competent rather than a subtle reading. The same organization's recording of the *E flat Quartet* has not yet reached the Studio as I write; it is announced for early issue and will be reviewed on its appearance.

The Trios. The *Second Trio* has not been re-recorded and the Craxton-Dyke-Parker set (N.G.S.) is now out of print. However, the *B flat Trio* makes ample amends. Passing by the Tri-Ergnon set, which has not yet reached this country, we have the two superb versions by Cortot-Thibaud-Casals (Victor) and Hess-D'Aranyi-Salmond (Columbia). Reference should be made to the review of the former in the May 1927 issue and of the latter in the October 1928 issue. The Columbia set is less expensive by a considerable margin, but the Victor version has a finish and sparkle that even Hess, D'Aranyi, and Salmond cannot quite achieve.

The Violin Sonatinas. The *Sonatina in D* is one of Schubert's most genial inspirations and the recorded performance by Sammons and Murdoch (Columbia) is equally inspired. The *G minor Sonatina* by Menges and de Greef (H.M.V.) is much less attractive in both composition and performance.

The Piano Works. The three recorded major works are all of the first water: *Sonata in G* (Columbia), *Sonata in A* (Columbia), and the "*Wanderer*" *Fantasie* (Polydor).

Pouishnoff, Myra Hess, and Walter Rehberg alike give performances of insight, force, and musicianship, and all three are aided by splendid piano recording. The Myra Hess work, as bright and warm as sunshine itself, is the most immediately appealing and the finest introduction to Schubert's piano works. On the odd record side it contains the best recorded version of the **Rosamunde Ballet Music**. The other sonata and the fantasy are on a larger scale and rank among Schubert's major compositions. Leginska's complete set of the **Impromptus**, Op. 142, and of the **Moments Musicaux**, Op. 94, (Columbia) make a noteworthy addition to Schubert literature. Her performances are straightforward and capable, but somewhat lacking in warmth and color. Paderewski's (Victor) record of the **A flat Impromptu**, Pouishnoff's (Columbia) record of the Godowsky arrangement of the **F minor Moment Musicale**, and Gieseking's (Homocord) disk of the **Impromptu No. 3** are all to be recommended. **Alt Wien** and **Soiree de Vienne** are each available in a single recorded version at the present writing; the former has been announced for early release by the American Columbia Company. The better of the two American versions of the **Marche Militaire** is easily Godowsky's (Brunswick), and I doubt very much whether either of the two British versions could surpass it. Of the song transcriptions two disks are to be particularly recommended: Godowsky's (Brunswick) coupling of his own arrangements of **Good Night** and **Morning Greeting**, and Rachmaninoff's (Victor) ten-inch disk of his own arrangement of **The Brooklet** and Liszt's arrangement of **Wandering**.

The Violin Works. With the exception of the two sonatas mentioned under Chamber Music, the violin recordings are all transcriptions and as such not of particular significance to the more musically literate record buyers. Spalding (Brunswick) and Heifetz (Victor) have the best versions of the Wilhelmj arrangement of **Ave Maria**, although perhaps some will prefer the luscious Zimbalist (Columbia) reading. The Heifetz disk is a good one to consider for a Schubert collection since it contains Friedberg's arrangement of a Schubert **Rondo** on the other side. The Blinder (Columbia) record of the **Wiegenlied** (arr. Elman) is good.

The Other Instrumental Works. One of the Tertis arrangement is issued in this country, an unspecified **Allegro moderato** (Columbia); it is not particularly interesting. Casals (Victor) plays a 'cello version of the **Moment Musicale** impeccably, but most record buyers will doubtlessly prefer the original piano version, or the orchestral transcription. The Munson (Victor) organ record is of very little interest. I believe that there are several of band records of Schubert selections, but as these are almost all acoustical and of British release, and as none seems of any real significance, no attempt has been made to include them in the list. I have omitted a French Columbia record of **Marche de la Croix Rouge** and **En Route**, played by 2000 violinists!

The Choral Works. None of these has been heard at the Studio, so no comment can be made. The choral arrangements of songs originally for solo voices are obviously of less interest than the psalms or the **Sanctus** from the **Fifth Mass and German Mass**.

The Songs. With the exception of a few necessary recordings of the most popular songs for schoolroom and elementary appreciation purposes, it can hardly be disputed that recorded versions of Schubert's lieder should be sung in German to the original piano accompaniment. Fortunately the vast majority of the records listed are so performed. When a translated version of the poem is sung, an indication is made to that effect in that following list. Otherwise it is assumed that German is used. It has not been possible always to ascertain the nature of the accompaniment. Orchestral or instrumental ensemble accompaniments are used in the Hackett disk of the **Serenade** and **Who is Sylvia?** (sung in English), in some of the acoustical American Brunswick, Columbia, and Victor releases of the more popular songs, and in most of the Parlophone and Odeon records by Lotte Lehmann and Emmy Bettendorf. The Parlophone Company is the worst offender in this respect, while the Polydor Company in both its excellent old and new series of lieder has almost invariably stuck close to the letter as well as the spirit of the music.

In addition to the album sets named, the long Polydor lists by Rehkemper and Mysz-Gmeiner are probably issued

in album form. Manfred Gurlitt accompanies Rehkemper, Julius Dahlke accompanies Mysz-Gmeiner, and Michael Racheisen accompanies Roland Hell. Mme. Mellot-Joubert (accompanied by M. le Boucher) has a series of songs, sung in French, from **Die Schoene Muellerin** (French Columbia) which will probably be issued in an album when and if they are re-pressed by the English and American Columbia Companies.

The Gerhardt (H.M.V.) album is easily the most significant single contribution to recorded lieder—by Schubert or any other composer. Three of the disks have appeared in the Victor German list; surely the others will follow in short order and the complete set issued in the Victor Masterpiece Series.

It is difficult to make specific recommendations for in many cases two and more versions of a song are equally desirable. (I have retained a number of acoustical records in the list on account of the fame of the singers and partly on account of the fact that acoustical song records are by no means unworthy of study or purchase even in this electrical era.) The outstanding works are all those by Gerhardt (H.M.V. and Victor); the three magnificent disks by Kipnis—the real feature of the Columbia album of **Selected Songs**; the acoustical disks by Leo Slezak (Polydor) and Marcella Roeseler (Polydor); the Victor record containing four songs sung by Elisabeth Schumann; and the acoustical records by Julia Culp (Victor and Polydor). I have not heard the Rehkemper, Duhan, Mysz-Gmeiner, or Mellot-Joubert sets, but beyond doubt they are excellent. Tauber's **Winterreise** (Columbia) set is good, but is overshadowed by Gerhardt's. Of special interest is Sir Georg Henschel's record of **Der Leiermann** and **Das Wandern**, sung to his own accompaniments, in the artist's seventy-eighth year!

Such singers as Onegin, Lehmann, Bettendorf, Schorr, Eames, Dux, Hempel, Jeritza, Schlussus, and Branzell need no comment, except that many of the excellent performances of Lehmann, Bettendorf, and Dux are handicapped by transcribed accompaniments. Such excellent foreign singers as Jadlowker, van Diemen, Roeseler, Olszewska, Jungbauer, Van Endert, Sonnenberg, Foerstel, and Soot are less well known in this country, but their records are all of magnificent merit. A number of acoustical records in the British catalogues (Olga Haley, Robert Radford, Eric Marshall, etc.) have been omitted from the general list inasmuch as they are now mostly withdrawn and as the artists are hardly of the first rank. Miss Haley's disks, however, have been given considerable praise.

Apart from the Gerhardt and Kipnis works, the two finest single disks are the electrical one by Elisabeth Schumann (Victor) of **Die Post, Wohin?, Im Abendroth**, and **Die Voegel**; and the acoustical (Polydor) one by Marcella Roeseler of **Gretchen am Spinnrade** and **An die Musik**.

A Schubert Library. For those to whom the question of expense is paramount the nucleus of a Schubert Library might well be the Myra Hess (Columbia) **Sonata in A**, the Elisabeth Schumann (Victor) songs; the Sokoloff (Brunswick) **"Unfinished"** Symphony; the Londoners' (Columbia) **Satz Quartet**; and the Stokowski (Victor) ten-inch coupling of **Moment Musicale** and **Ballet Music**. Next might be added the Harty (Columbia) **"Rosamunde" Overture**; some of the Gerhardt and Kipnis records; Godowsky's (Brunswick) disks of **Good Night**, **Morning Greeting**, and **Marche Militaire**; the **Trio in B flat** (Columbia or Victor); the **Sonatina in D** (Columbia); **"Death and the Maiden" Quartet** (Victor); **Quintet in C** (Columbia); **C major Symphony** (Columbia or Victor); etc., etc., according to one's tastes and pocketbook. Above all every effort should be made to divide one's purchases among the various works so as to give equal representation to all aspects of Schubert's genius, whether expressed through the orchestra, a chamber ensemble, or vocal or instrumental soloists.

Recorded Schubert literature illuminates all facets of Schubert's art. The music lover who is content to look on one alone can gain no true conception of Schubert's greatness nor obtain a clear comprehension of the qualities which make this gifted, simple soul one of the most lovable figures in music, speaking **vom Herzen, zum Herzen**, in a language that moves alike the trained musician and the musical novice. Schubert's music is one of our richest artistic legacies from the past. On the hundredth anniversary of his death, the phonograph makes it possible for us all to become his heirs.

The Recorded Works of Franz Schubert

Note: The following list is subdivided under the headings of "Orchestral," "Chamber Music," "Piano," "Songs—Album Sets and Separately," etc. Song transcriptions for piano, violin, or other instruments may be found under the instrumental classification. Acoustical works (marked with an asterisk—*) have been listed only when they are of special merit or historical interest, or when they have not yet been re-recorded. A number of records of the more popular songs or small instrumental pieces by minor artists have not been listed. Omissions are of course inevitable, but every effort has been made to include all the significant Schubert recordings.

Many of the records given here with the order numbers of European companies are likely soon to be re-pressed in this country under the labels of the affiliated American companies and with new numbers. Consequently, before ordering one of the foreign works, care should be taken to see that it has not been re-pressed by a domestic company since this list was compiled.

All works, except those starred, are electrically recorded.

Unless otherwise noted, vocal works are sung in German.

The number in parenthesis following the order number of album sets denotes the number of parts (record sides) occupied by the work. All songs occupy a single record side. (The solitary exception is "Der Hirt auf dem Felsen" which is recorded in two parts.)

ORCHESTRAL

Symphony in C major

Columbia Masterworks 88 (14) Harty and the Halle Orchestra
Victor Masterpiece Series M-33 (12) Blech and the London Symphony

Symphony in B minor ("Unfinished")

Brunswick Symphony Series 12 (6) Sokoloff and the Cleveland Symphony
Columbia Masterworks 41 (6) Wood and the New Queen's Hall Orchestra
Victor Masterpiece Series M-16 (6) Stokowski and the Philadelphia Symphony
HMV C-1294-6 (6) Goossens and the Covent Garden Orchestra
Parlophone E-10672-4 (6) von Schillings and the Grand Symphony
Polydor 66717-9 (6) Kleiber and the Berlin Philharmonic
Pathé X-5420-2 (6) Ruhlmann and Symphony Orchestra

(Probably there are other electrical versions by less well known artists and manufacturers. There were a great many acoustical versions, most of which are now withdrawn. Blech, Mörike, Klemperer, Whitemore, and Boulton were some of the conductors represented on the acoustical list, but who do not appear on the electrical one.)

"Rosamunde"—Incidental Music

English Columbia L-2122-5 (8), played by Hamilton Harty and the Halle Orchestra. The following pieces are included: Overture—Alphonso and Estrella, Op. 26 (2); Entr'acte No. 1 (2); Entr'acte No. 2 and Shepherd's Melody (1); Entr'acte No. 3 (1); Ballet Music No. 1 (1); Ballet Music No. 2 (1).

"Rosamunde"—Overture ("Magic Harp")

Columbia 67388-D (2) Harty and Halle Orchestra
Tri-Ergnon (Germany) 10001-2 (3) Seidler-Winkler and Symphony Orchestra
*Victor 6479 (1) Mengelberg and the New York Philharmonic

"Rosamunde"—Entr'acte

Victor 6378 (1) Herz and The San Francisco Symphony
English Columbia (See Harty's Rosamunde Album set above)

*Victor 6479 (1) Mengelberg and the N. Y. Philharmonic

"Rosamunde"—Ballet Music

Victor 1312 (1) Stokowski and the Philadelphia Symphony
English Columbia (See Harty Rosamunde Album set above)
HMV D-1052 (1) Ronald and the Royal Albert Hall Orchestra
*Polydor 65920 (2) von Schillings and the Berlin Philharmonic

German Dances (1 to 10)

English Brunswick 80008 (2) Heger and the Berlin State Opera House Orchestra

Marche Militaire

Brunswick 50153 (1) Verbrugghen and the Minneapolis Symphony (In Verbrugghen's orchestration)
Victor 6639 (1) Herz and the San Francisco Orchestra
Brunswick 1312 (1) Brunswick Concert Orchestra
Tri-Ergnon (Germany) 10002 (1) Seidler-Winkler and Symphony Orchestra

Moment Musicale (No. 3 in F minor)

Victor 1312 (1) Stokowski and the Philadelphia Symphony
Brunswick 3909 (1) Brunswick Concert Orchestra
Columbia 113-M (1) Russian National Orchestra

LIGHT ORCHESTRAL

Dreams of Schubert—Medley Waltz

Victor 35925 (2) Hungarian Rhapsody Orchestra

Rhythmic Paraphrase (on themes from the "Unfinished" Symphony)

Parlophone B-6418 (1) Fuhs' Augmented Jazz Orchestra

Schubertiana (arr. Finck)

English Columbia 9480-1 (4) Finck and his Orchestra

Serenade

Brunswick 3861 (1) Brunswick Concert Orchestra
Victor 21253 (1) Victor Salon Orchestra

CHAMBER MUSIC

Octet in F, Op. 166

Columbia Masterworks 97 (12) Lener String Quartet and Hobday (double-bass), Draper (clarinet), Hinchcliff (bassoon), and Brain (horn)

Quintet in A, Op. 114 ("Forellen")

Columbia Masterworks 84 (9) London String Quartet and Ethel Hobday (piano)
Parlophone E-10741-4 (7) Rosé Quintet
Parlophone P-9218-9, 9287-8, 9304 (10) Lorand Quintet
Polydor 95066-70 (9) Gewandhaus Quintet
Vox 06355-8 (8) Guarneri Quintet

Quintet in C, Op. 163

Columbia Masterworks 95 (12) London String Quartet and Horace Britt (cello)

*NGS 31-6 (12) (Cobbett, Keady, Dunk, Dare, and Crabbe)

Quartet in D minor ("Death and the Maiden")

Columbia Masterworks 40 (8) London String Quartet
Victor Masterpiece Series M-34 (9) Budapest String Quartet
Polydor 95135-9 (9) Deman String Quartet
*Parlophone E-10464-8 (9) Lorand String Quartet

Quartet in A minor, Op. 29

Columbia Masterworks 86 (7) Musical Art Quartet
Polydor 95062-5 (7) Deman String Quartet

*NGS 57-61 (9) Spencer Dyke String Quartet

Quartet in E flat, Op. 125, No. 1

Columbia Masterworks 96 (5) Musical Art Quartet

Satz Quartet

Columbia 67408-D (2) London String Quartet
HMV D-1421 (2) Budapest String Quartet

Menuetto (from the Quartet in E, Op. 125, No. 2)

Columbia Masterworks 86 (1) Musical Art Quartet (on the odd side of the quartet in A minor)

Menuetto (from the Quartet No. 4, in C)

Parlophone E-10604 (1) Prisca String Quartet

Hark, Hark, the Lark! (arr. for string quartet)

Columbia Masterworks 96 (1) Musical Art Quartet (On the odd side of the Quartet in E flat)

Trio in B flat, Op. 99

Columbia Masterworks 91 (8) Hess (piano), D'Aranyi (violin), Salmond (cello)
Victor Masterpiece Series M-11 (8) Cortot (piano), Thibaud (violin), Casals (cello)

Tri-Ergnon (Germany) 1008-11 (8) Seidler-Winkler (piano) van den Berg (violin), Stegmann (cello)

*English Vocalion D-02050 and D-02060 (4) Hobday (piano) Sammons (violin), Tertis (viola) (arranged by Tertis)

Trio in E flat, Op. 100

*NGS 8-12 (9) Craxton (piano), Dyke (violin), Parker (cello)

Rondo in A flat, Op. 107

Homocord 42681 (1) Günther (piano), Eweler (violin), Venus (cello)

Scherzo in B flat

Parlophone E-10730 (1) Rosé Trio

Adagio (unspecified) Homocord 42681 (1) Günther-Eweler-Venus

Ave Maria (arr. for trio) Parlophone E-10730 (1) Rosé Trio

Sonatina in D, Op. 137, No. 1

Columbia Masterworks 94 (6) Sammons (violin) and Murdoch (piano) (in the same album with Leginska's recordings of the Moments Musicaux)

Sonatina in G minor, Op. 137, No. 3

HMV D-1398-9 (4) Menges (violin) and de Greef (piano)

Sonata for 'Cello and Piano ("Arpeggione Sonata")

Tri-Ergnon (Germany) 10006-7 (4) Stegmann (cello) and Seidler-Winkler (piano)

PIANO

Sonata in G, Op. 78

Columbia Masterworks 92 (9) Leff Pouishnoff

Sonata in A, Op. 120

Columbia Masterworks 87 (5) Myra Hess

"Wanderer" Fantasia, Op. 15

Polydor 95047-9 (5) Walter Rehberg

Impromptus, Op. 142 (complete)

Columbia Masterworks 93 (6) Ethel Leginska

Impromptu No. 3 (Theme and Variations)

HMV DB-1126 (2) Wilhelm Bachaus

Homocord B-8605 (2) Walter Gieseking

Polydor 59050 (2) Lucile Cafferet

*HMV DB-833 (2) Paderewski

*Polydor 65516 (1) Eugene D'Albert

Impromptu No. 4, in A flat

Victor 6621 (1) Rachmaninoff

Victor 6628 (1) Paderewski

Columbia Masterworks 92 (1) Pouishnoff (on the odd side of the Sonata, Op. 78)

*Polydor 65516 (1) Eugene D'Albert

Impromptu in G, Op. 90

Polydor 95072 (1) Walter Rehberg

Moments Musicaux, Op. 94 (complete)

Columbia Masterworks 94 (4) Ethel Leginska (in the same album with the Sammons-Murdoch recording of the Sonata in D)

Moment Musicale No. 3, in F minor

Columbia 160-M (1) Pouishnoff (arr. Godowsky)

HMV DB-1126 (1) Wilhelm Bachaus

Parlophone P-9309 (1) Conrad Ansozque

Polydor 95072 Walter Rehberg

*Brunswick 15036 (1) Elly Ney

Alt Wien (arr. Friedman)

Columbia 50091-D (2) Ignatz Friedman

Marche Militaire

Brunswick 50078 (1) Leopold Godowsky (in Taussig's arrangement)

Columbia 5086-M (2) Ethel Leginska

HMV C-1499 (1) Mark Hambourg

English Columbia 9273 (2) William Murdoch (in Taussig's arrangement)

Menuet (from the Sonata, Op. 78)

Polydor 95049 (1) Walter Rehberg (on the odd side of the Wanderer Fantasia)

Soirée de Vienne (arr. Liszt)

HMV D-1412 (2) Arthur de Greef

*Brunswick 15024 (1) Elly Ney

Song Transcriptions

Brooklet (arr. Rachmaninoff) Victor 1196 Rachmaninoff

Erl-King (arr. Liszt) *English Columbia L-1416 Josef Hofmann

Good Night (arr. Godowsky) Brunswick 50133 Leopold Godowsky

Hark, Hark, the Lark! (arr. Liszt)

English Columbia 4827 William Murdoch

*Victor 6470 Paderewski

*Brunswick 15024 Elly Ney

*Columbia 2007-M Friedman

Lindenbaum (arr. unspecified) *Polydor 65791 von Koczalski

Morning Greeting (arr. Godowsky) Brunswick 50133 Godowsky

Wandering (arr. Liszt) Victor 1161 Rachmaninoff

VIOLIN**Ave Maria** (arr. Wilhelmj)

Brunswick 50066 Albert Spalding

Columbia 50090-D Zimbalist

Columbia 5075-M Naoum Blinder

Victor 6691 Heifetz

*Victor 6101 Elman

*Columbia 9027-M Seidel

(There are, of course, many other acoustical versions)

Moment Musicale *Victor 6185 Kreisler

(There are a number of European acoustical versions)

Rondo (arr. Friedberg) Victor 6691 Heifetz

"Rosamunde" Ballet Music *Victor 723 Kreisler

*Vox 06097 Michael Press

Scherzo in B flat Homocord 42682 Grete Eweler

Serenade Homocord 42682 Grete Eweler

*Victor 6095 Elman

Wiegenlied (arr. Elman) Columbia 158-M Naoum Blinder

VIOLA

Allegro moderato (unspecified) Columbia 5084-M Lionel Tertis

Andante (unspecified) English Columbia L-1981 Tertis (coupled with the English pressing of the Allegro moderato above)

Nacht und Traume English Columbia D-1562 Tertis

(The above three pieces are all played in Tertis' own arrangements)

VIOLONCELLO

Moment Musicale Victor 1143 Casals

Wiegenlied *Victor 703 Hans Kindler

ORGAN

Ave Maria Victor 35923 Lawrence J. Munson

Memories of Schubert (arr. Munson)

Victor 35923 Lawrence J. Munson

CHORAL

Allmacht, Die Victor 35760 Mormon Tabernacle Choir

Homocord 4-8900 Berliner Liedertafel

An der Wiege *Parlophone E-10268 Irmier Ladies' Choir

Entfernten, Der Polydor 21450 Schmidt Double Quartet

Gondelfahrer, Der Polydor 19811 Erk'scher Männergesang-Verein

Gott mein Zuversicht, Op. 132

Polydor 19809 Erk'scher Männergesang-Verein

Herr ist mein Hirte Der Parlophone CR-9203 Irmier Ladies' Choir

Liebe, Op. 17, No. 2

Polydor 62636 Berliner Lehrergesangverein

Nacht, Die, Op. 17, No. 4

Polydor 19810 Erk'scher Männergesang-Verein

Nachtgesang im Walde Homocord 4-8874 Berliner Liedertafel

Sanctus, from the Mass No. 5

Parlophone E-10596 Irmier Ladies' Choir

Sanctus from the "Deutsche Messe"

Polydor 21449 Schmidt Double Quartet

Wenn ich den Wanderer frage

Homocord 4-8699 Berliner Liedertafel

SONGS—ALBUM SETS

Schoene Muellerrin, Die HMV Album 64, sung by Hans Durhan, baritone, accompanied by Ferdinand Foll. Das Wandern, Wohin?, Halt!, Danksagung an den Bach, Am Feiera-

bend, Der Neugierige, Ungeduld, Morgengruss, Des Müllers Blumen, Tränenregen, Mein, Pause, Mit dem grünen Lautenbande, Der Jäger, Eifersucht und Stolz, Die liebe Farbe, Die böse Farbe, Trock'ne Blumen, Der Müller und der Bach, Des Baches Wiegenlied. (3 12-inch, 7 10-inch records)
Mme. Mellot-Joubert, accompanied by M. Le Boucher, has recorded a number of the songs in this cycle for the French Columbia Company. The set will probably appear later in the English and American Columbia catalogues. The songs are given in French: La Couleur chérie, La Couleur maudite, Inquiétude, Impatience, Les Fleurs du Meunier, Fleurs fanées, Berceuse du Ruisseau, Le Voyage, La-bas a la vielle, Elle est a moi, le Ruban vert, Le Chasseur.

Selected Songs Columbia Masterworks 89. Alexander Kipnis: Am Meer, Aufenthalt, Der Wanderer, Der Doppelgänger, Der Lindenbaum, Der Wegweiser. Sophie Braslau: Der Erkönig, Der Tod und das Mädchen, Die junge Nonne, Die Forelle, Haidenröslein. Elsa Alsen: Ave Marie, Du bist die Ruh', Gretchen am Spinnrade, Litanei. Charles Hackett: Serenade, Who is Sylvia? All are sung in German with piano accompaniments, except the two songs by Hackett, sung in English with orchestral accompaniments. 8 12-inch record)

Winterreise, Die Columbia Masterworks 90, sung by Richard Tauber, tenor, with piano accompaniments by Mischa Spoliansky. Gute Nacht, Der Lindenbaum, Wasserfluth, Rückblick, Frühlingstraum, Die Post, Der Sturmische Morgen, Die Krähe, Der Wegweiser, Das Wirtshaus, Mut, Der Leiermann. (6 10-inch records)
HMV Album 68, sung by Elena Gerhardt, mezzo-soprano, accompanied by Coenraad V. Bos: Gute Nacht, Der Lindenbaum, Wasserfluth, Frühlingstraum, Der Leiermann, Der Wegweiser, Die Post, Die Krähe. In the same album are the following miscellaneous songs: Der Musensohn, Das Rosenband, Im Frühling, Abschied, Schlummerlied, Fischerweise, Das Fischermädchen, Geheimnis, Romance from "Rosamunde," Litanei. (7 12-inch, 1 10-inch records)

SONGS—SEPARATELY

Note: The German titles are used exclusively. For "Serenade" see "Ständchen"; for "Who is Sylvia?" see "Wer ist Sylvia?", etc.

Starred records are acoustically recorded.

Abschied Polydor 66634 Hermann Jadowlker

Polydor 95101 Heinrich Rehkemper

Am Feierabend HMV D-1466 Hans Duhan (In Album 64)

Am Bach im Frühling Polydor 95103 Heinrich Rehkemper

Am Meer Columbia 67433-D Alexander Kipnis (In Masterworks 89)

Parlophone R-20063 Richard Tauber

English Columbia 9432 Frank Titterton (In English)

An die Lante Polydor 21375 Roland Hell

An die Musik HMV B-2546 Ursula van Diemen

Parlophone R-20051 Lotte Lehmann

Polydor 21375 Roland Hell

Polydor 62550 Fritz Soot

*American Vocalion 38017 Elena Gerhardt

*Polydor 66012 Marcella Roeseler

*Polydor 62422 Leo Slezak

Auf dem Wasser zu singen HMV DB-916 Elena Gerhardt

Parlophone R-20052 Lotte Lehmann

English Columbia 9431 Frank Titterton (In English)

Polydor 90020 Heinrich Rehkemper

Aufenthalt Columbia 67433-D Alexander Kipnis (In Masterworks 89)

Aus Heliopolis *Polydor 65675 Friedrich Schorr

Ave Maria Columbia 5087-M Elsa Alsen (In Masterworks 89)

Brunswick 15145 Elisabeth Rethberg

Parlophone R-20050 Lotte Lehmann

English Columbia 9432 Frank Titterton (In English)

*Victor 8033 John McCormack (In English; violin ob. by Kreisler)

*Victor 569 Julia Culp (Historical list)

*Polydor 72838 Emmy Leisner

Baches Wiegenlied, Des

HMV D-1468 Hans Duhan (In Album 64)

French Columbia D-12038 Mme. Mellot-Joubert

Boese Farbe, Die

HMV E-515 Hans Duhan (In Album 64)

French Columbia D-12036 Mme. Mellot-Joubert

Polydor 90021 Heinrich Rehkemper

Danksagung an den Bach

HMV E-510 Hans Duhan (In Album 64)

Doppelgaenger, Der

Columbia 67434-D Alexander Kipnis (In Masterworks 89)

Polydor 66537 Heinrich Rehkemper

Polydor 66434 Fritz Soot

Parlophone E-10758 Franz Steiner

Homocord B-8448 Friedrich Brodersen

Du bist die Ruh'

Columbia 5069-M Elsa Alsen (In Masterworks 89)

HMV B-2772 Georg A. Walter

Parlophone R-20051 Lotte Lehmann

Homocord 4-8880 Manfred Lewandowski

*Victor 6066 Julia Culp (Historical list)

*Victor 74461 Julia Culp (Withdrawn Red Seal list)

*Polydor 65774 Leo Slezak

Echo, Das Polydor 21459 Lula Mysz-Gmeiner

Einsame, Der Polydor 19857 Lula Mysz-Gmeiner

Eifersucht und Stolz HMV E-514 Hans Duhan (In Album 64)

Polydor 90021 Heinrich Rehkemper

Erikoenig, Der Brunswick 30114 Sigrid Onegin

Polydor 19857 Lula Mysz-Gmeiner

Columbia 67431-D Sophie Braslau (In Masterworks 89)

Victor 6704 Maria Jeritza

- English Columbia 9431 Frank Titterton (In English)
 *Victor 6273 Schumann-Heink
 *Polydor 66006 Heinrich Rehkemper
 *American Vocalion 70030 Elena Gerhardt
Erstarrung *Polydor 72673 Hermann Jadowlker
Fahrt zum Hades, Die *Vox 03347 Julius Gless
Fischermaedchen, Das HMV D-1459 Elena Gerhardt (In Album 68)
 Polydor 21374 Roland Hell
Fischerweise HMV D-1459 Elena Gerhardt (In Album 68)
Forelle, Die Columbia 67432-D Sophie Braslau (In Masterworks 89)
 HMV DA-835 Elena Gerhardt
 Parlophone R-20031 Lotte Schöne
 Polydor 62551 Fritz Soot
 Polydor 21456 Lula Mysz-Gmeiner
 *Polydor 62478 Jenny Jungbauer
Freiwilliges versinken *Polydor 72921 Sigrid Onegin
Fruehlingsglaube Polydor 62534 Lula Mysz-Gmeiner
 *Vox 3337 Carl Günther
Fruehlingsraum Columbia 17006-D Richard Tauber (In Masterworks 90)
 HMV D-1263 Elena Gerhardt (In Album 68)
 Polydor 19833 Roland Hell
 *Polydor 66160 Marcella Roeseler
 *Polydor 13482 Ludwig Dornay
Geheimnis HMV D-1459 Elena Gerhardt (In Album 68)
 Parlophone RO-20061 Lotte Lehmann
Gondelfahrer, Der Homocord 4-6252 Maria Basca (with chorus)
Gretchen am Spinnrade Columbia 5069-M Elsa Alsen (In Masterworks 89)
 Victor 6704 Maria Jeritza
 HMV DB-916 Elena Gerhardt
 *Victor 88367 Emma Eames (Withdrawn Red Seal list)
 *Polydor 66012 Marcella Roeseler
Gruppe aus dem Tartarus
 English Columbia 9433 Roy Henderson (In English)
Gute Nacht
 Columbia 17004-D Richard Tauber (In Masterworks 90)
 Victor 6846 Elena Gerhardt (Also in H.M.V. Album 68)
 Polydor 66537 Hermann Jadowlker
 Polydor 95101 Heinrich Rehkemper
Haldenroeslein
 Columbia 67432-D Sophie Braslau (In Masterworks 89)
 *Brunswick 10114 Claire Dux
 *Parlophone E-10388 Emmy Bettendorf
 *Polydor 62478 Jenny Jungbauer
Halt! HMV E-510 Hans Duhan (In Album 64)
Hirt auf dem Felsen, Der
 Homocord 4-8830 (2 parts) Lotte Leonard
 *Polydor 66150 (2 parts) Gertrude Foerstel
Hoersch, Hoersch, die Lerch!
 Homocord 4-2750 Hans H. Bollmann
 *Brunswick 10119 Maria Ivogun
 *Victor 664 Alma Gluck
 *HMV DA-382 Frieda Hempel
Im Abendroth
 Victor 6837 Elisabeth Schumann
 *Polydor 65675 Friedrich Schorr
Im Fruehling HMV D-1461 Elena Gerhardt (In Album 68)
Im Hain Polydor 21459 Lula Mysz-Gmeiner
Jaeger, Der HMV E-513 Hans Duhan (In Album 64)
 French Columbia—Mme. Mellot-Joubert
Junge Nonne, Die
 Columbia 67434-D Sophie Braslau (In Masterworks 89)
 Polydor 21455 Lula Mysz-Gmeiner
Junge Schaeferin, Die *Polydor 70635 Sigrid Onegin
Juengling an die Quelle, Der *Polydor 70388 Claire Dux
Kraehe, Die Victor 1342 Elena Gerhardt (Also in HMV Album 68)
 Columbia 17007-D Richard Tauber (In Masterworks 90)
 Polydor 66611 Heinrich Rehkemper
Kreuzzug *Polydor 72814 Maria Olszewska
 *Vox 03101 Julius Gless
Leiermann, Der Columbia 17009-D Richard Tauber (In Masterworks 90)
 Victor 6838 Elena Gerhardt (Also in HMV Album 68)
 English Columbia D-1621 Sir Georg Henschel
 Polydor 90019 Heinrich Rehkemper
Liebe Farbe, Die HMV E-415 Hans Duhan (In Album 64)
 French Columbia D-12036 Mme. Mellot-Joubert
Liebesbotschaft German HMV (Electrola) DB-917 Elena Gerhardt
 *Polydor 14402 Elisabeth van Endert
Lied am Gruenen, Das HMV DA-706 Elena Gerhardt
Litanei Columbia 55087-M Elsa Alsen (In Masterworks 89)
 HMV D-1462 Elena Gerhardt (In Album 68)
 Polydor 21458 Lula Mysz-Gmeiner
Lindenbaum, Der
 Columbia 67435-D Alexander Kipnis (In Masterworks 89)
 Columbia 17004-D Richard Tauber (In Masterworks 90)
 Odeon 5133 Emmy Bettendorf
 Victor 6846 Elena Gerhardt (Also in H.M.V. Album 68)
 Victor 59014 Fritz Gabsch
 Polydor 66634 Hermann Jadowlker
 *Brunswick 10132 Sigrid Onegin
 *Brunswick 10161 Friedrich Schorr
 *Polydor 65774 Leo Slezak
Mein HMV D-1467 Hans Duhan (In Album 64)
Mit dem grünen Lautenbände HMV E-513 Hans Duhan (In Album 64)
 French Columbia—Mme. Mellot-Joubert
Morgengruss HMV E-511 Hans Duhan (In Album 64)
Mueller und der Bach, Der HMV D-1468 Hans Duhan (In Album 64)
Muellers Blumen, Des HMV E-512 Hans Duhan (In Album 64)
 French Columbia D-12037 Mme. Mellot-Joubert
Munsessohn, Der HMV D-1461 Elena Gerhardt (In Album 68)
 English Brunswick 7005 Heinrich Schlusnus
 Polydor 62551 Fritz Soot
 Polydor 90022 Heinrich Rehkemper
 Homocord B-8502 Friedrich Brodersen
Mut Columbia 17009-D Richard Tauber (In Masterworks 90)
Nacht, Die Homocord 4-2652 Maria Basca (with chorus)
Nacht und Traeume HMV B-2772 Georg A. Walter
 Polydor 21458 Lula Mysz-Gmeiner
 *Parlophone E-10399 Emmy Bettendorf
 *Polydor 65773 Leo Slezak
Nebensonnen, Die Polydor 90019 Heinrich Rehkemper
Neugierige, Der HMV D-1466 Hans Duhan (In Album 64)
 Parlophone E-10758 Franz Steiner
 Polydor 95101 Heinrich Rehkemper
 *Polydor 62422 Leo Slezak
Orpheus *Polydor 66006 Heinrich Rehkemper
Pause HMV D-1467 Hans Duhan (In Album 64)
Post, Die Victor 6837 Elisabeth Schumann
 Victor 1342 Elena Gerhardt (Also in HMV Album 68)
 Columbia 17006-D Richard Tauber (In Masterworks 90)
 Polydor 66611 Heinrich Rehkemper
 *Brunswick 10119 Maria Ivogun
Rastlose Liebe *Polydor 62478 Jenny Jungbauer
Romance (from Rosamunde) HMV D-1462 Elena Gerhardt (In Album 68)
Rosenband, Das HMV D-1461 Elena Gerhardt (In Album 68)
 Polydor 90022 Heinrich Rehkemper
Rueckblick Columbia 17005-D Richard Tauber (In Masterworks 90)
Schlummerlied HMV D-1460 Elena Gerhardt (In Album 68)
Schoene Muellerin, Die See Songs—Album Sets
Sei mir gegruesset Parlophone R-20052 Lotte Lehmann
 Polydor 62605 Heinrich Schlusnus
 Polydor 95103 Heinrich Rehkemper
Seligkeit Polydor 21456 Lula Mysz-Gmeiner
Sieg, Der *Polydor 62519 Josef Groenen
Stadt, Die Homocord B-8502 Friedrich Brodersen
Staedchen Columbia 9036-M Charles Hackett (In English)
 Victor 6703 Louise Homer (In English)
 Parlophone R-20050 Lotte Lehmann
 Polydor 62605 Heinrich Schlusnus
 *Brunswick 10134 Elisabeth Reithberg
 *Victor 6066 Julia Culp (Historical list)
 *Victor 3021 McCormack (In English; violin ob. by Kreisler)
 *HMV E-334 Leo Slezak (Historical list)
Sterne, Die Polydor 21457 Lula Mysz-Gmeiner
Stuermische Morgen, Der Columbia 17007-D Richard Tauber (In Masterworks 90)
Tod und das Maedchen, Der Columbia 67431-D Sophie Braslau (In Masterworks 89)
 Odeon 5144 Karin Branzell
 Parlophone RO-20061 Lotte Lehmann
 Polydor 21457 Lula Mysz-Gmeiner
 Polydor 62604 Jenny Sonnenberg
 *English Vocalion B-3107 Elena Gerhardt
Traenenregen HMV E-512 Hans Duhan (In Album 64)
Trock'ne Blumen HMV E-515 Hans Duhan (In Album 64)
 French Columbia D-12038 Mme. Mellot-Joubert
 *Polydor 62432 Leo Slezak
Unedlichen, Dem *Polydor 66081 Jenny Sonnenberg
Ungeduld HMV E-511 Hans Duhan (In Album 64)
 French Columbia D-12037 Mme. Mellot-Joubert
 Parlophone RO-20028 Richard Tauber
 Polydor 20899 Franz Völker
 *Polydor 62421 Leo Slezak
Verklaerung *Polydor 72921 Sigrid Onegin
Vogel, Die Victor 6837 Elisabeth Schumann
Wanderer, Der Columbia 67434-D Alexander Kipnis (In Masterworks 89)
 Parlophone R-20063 Richard Tauber
 Homocord 4-8880 Manfred Lewandowski
 *Columbia 5043-M Louis Graveure
 *HMV D-807 Paul Knüpfer (Historical list)
Wanderers Nachtlid HMV B-2546 Ursula van Diemen
 Homocord B-8448 Friedrich Brodersen
 *Polydor 14402 Elisabeth van Endert
Wandern, Das English Columbia D-1621 Sir Georg Henschel
 HMV E-509 Hans Duhan (In Album 64)
Wasserfluth Columbia 17005-D Richard Tauber (In Masterworks 90)
 HMV D-1263 Elena Gerhardt (In Album 68)
Wegweiser, Der Columbia 67435-D Alexander Kipnis (In Masterworks 89)
 Columbia 17008-D Richard Tauber (In Masterworks 90)
 Victor 6838 Elena Gerhardt (Also in HMV Album 68)
 English Columbia 9433 Roy Henderson (In English)
Wer ist Sylvia? Columbia 9036-M Charles Hackett (In English)
 Victor 1306 John McCormack (In English)
 Victor 4008 Royal Dammun (In English)
 *Parlophone E-10388 Emmy Bettendorf
 *HMV DB-430 Emma Eames (Historical list; in English)
Wienlied *Parlophone E-10399 Emmy Bettendorf
Winterreise, Die See Songs—Album Sets
Wirtshaus, Das Columbia 17008-D Richard Tauber (In Masterworks 90)
 Polydor 19833 Roland Hell
 *Polydor 62519 Josef Groenen
Wohin? Victor 6837 Elisabeth Schumann
 HMV E-509 Hans Duhan (In Album 64)
 *Parlophone E-10388 Emmy Bettendorf
 *HMV DA-634 Frieda Hempel
 *HMV DA-706 Elena Gerhardt
Zwerg, Der Polydor 21454 Lula Mysz-Gmeiner



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Correspondence Column

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENT COLUMN, Editorial Department, THE PHONOGRAPH MONTHLY REVIEW, 47 Hampstead Road, Jamaica Plain, Boston, Mass.

MORE HISTORICAL RECORDS

EDITOR PHONOGRAPH MONTHLY REVIEW:

A correspondent of yours wrote lately wanting records made before 1900, and wrote something to the effect that he could not obtain any on your side. I am sure that if he writes to the Victor Co., asking for their very old records, they might make special pressings for him. Their Early records (Victor Co's) were made under the patents of Emile Berliner, and were 7 inch. There were also many 10 inch records in 1899 and 1900. The Early recorders were Dan Quinn who recorded in 1896, Steve Porter (1897), Arthur Collins (1898), Billy Golden (1896), George Graham (1898), Ben Albert (London), Burt Shepard (London), Harry Macdonough, Hadyn Quartet (1895), Dan Leno (London), Harry Lauder (London), and many hundreds of others. George Gaskins was a favorite recorder in the late 90's and he styled himself the Silver-Masked Tenor, lately. All these records had a regular matrix and stamper. Some of them are well worth having, and the recording on a new pressing would be splendid, judging of course, from the old standards. There were many records by Vess L. Ossman (Banjo) in 1896-7 for the Berlinger Co. and Victor Co., in 1901, Charles P. Lowe the famous Xylophone artist recorded in 1898. Tom Clarke (Cornetist), also recorded for the Berlinger Co. which was to become the Victor Co., under Eldridge Johnson in 1901. Dan Leno made many other discs besides the ones in No. 2 H.M.V. Catalogue, which were recorded in 1900. He might obtain an interesting one G.C. 2-2830, The Shopwalker, if he asks the Gramophone Co., to specially press it for him. It is well worth having. In 1899, the famous Clarinetist, Charles Draper, made records for the Gramophone Co. in London. This artist appears in the new Schubert Octet, recently issued on Columbia discs. Olly Oakley (Banjo) also made records in those early days. There were many records by Mr. Arthur Pryor (trombone), in solo, and duets with Henry Higgins. In 1898, the above two artists used to play with Sousa's Band. There were also cornet solo's by Mr. Walter B. Rogers in the earliest days of the Gramophone, who also used to be cornet Soloist in Sousa's Band.

These recordings were good, and would be playable now. Solo instruments always recorded remarkably well. There were some interesting records by Mr. Harry Lauder (7 inch) in London for the Gramophone & Typewriter Co., now H.M.V. This Co., bought the Berlinger Patents in 1898. These Lauder records were very well recorded (his voice always recorded well), and would be interesting to compare with the latest Electrically recorded he made. The Laughing Song by George W. Johnson (Victor No. 583) was a best seller once, and was made in 1900, This is well recorded and very amusing. The recording was exceptionally good. Among historically interesting records, Victor No. 1522—Cheerfulness—by Arthur Pryor and Walter B. Rogers of Sousa's Band (7inch) (Duet for Trombone and Cornet). Then there were a number of records by the famous cornetist Mr. Jules Levy, and it is possible that the Victor Co., will press them cash with the order. Schumann-Heink made a fine record for the Columbia Co., Sampson & Delilah—Grand Aria—Mon Coeur—(No. 1380—Single face), and autographed it. This should be very interesting as it was made 26 years ago, and shows the artist at her best. Then if your correspondent would write to the Gramophone Co., he might get pressings of Kreisler's earliest records made in Berlin (47 series). These are interesting black label records, and were made before Kreisler was famous. Chant Sans Parole—Tchaikowsky is the best of the lot, but this Gramophone Concert record (H.M.V.), must not be

confused with the one Kreisler made in 1911 for the Victor Co. Alfred and Heinrich Grunfeld also made records. There is a fine Alfred Grunfeld piano record of Walkure—Fire Spell—Brassin Arrangement, which the Victor Co., has no reason for not pressing. The recording was splendidly vivid. Heinrich Grunfeld recorded (Cello Solos), in Berlin for H.M.V. in solo and trios. Evan Williams recorded for the Gramophone Co., in London, in the early days of the Gramophone. His voice in these recordings is fine, and beautifully schooled. Three Elman Records (old ones) in the Cut-out Red Seal list (61 series) are interesting. They were once black label. Gavotte (Bohm), Swing Song (Barns), and (A) Moment Musical (B) Peptuam Mobile (Bohm). These records made in London were recorded when Elman was barely 15. The Kubalic record in the Victor Cut out list (91023) also made in London (1902)—Serenade (Drdla), 91002—Sequidilla by Emma Calve in the Cut-out list of Victor Red seal records, was made in London in 1902, when Sir Landon Ronald introduced her to the Gramophone. I hope that this information may help your correspondent.

Shanghai, China.

S. E. LEVY.

A NOTE ON THE BEETHOVEN SYMPHONIES

EDITOR PHONOGRAPH MONTHLY REVIEW:

I agree with Mr. Darrell on the excellencies of Columbia's electrically recorded versions of Beethoven's Second, Fourth and Sixth Symphonies, and the inadequacy of both the Polydor and Columbia versions of the First Symphony. Weissmann's Parlophone set electrically recorded would fill the bill admirably. As regards the Eroica and the Ninth Symphonies, I do not see how anyone could wish for better versions than those of Coates for Victor, although one regrets the small cut in the adagio of the latter, To me, the effectiveness of the Eighth has always depended more on the interpretation than that of any of the other Beethoven symphonies. I have heard widely different versions in the concert hall during the past twenty years, most of which left me cold, but a few of which have left an indelible impression, notably those of Muck and Furtwaengler. Theirs were as day compared to night. I have never heard a satisfactory version on records.

This disposes of all but the Fifth and the Seventh—two great stumbling blocks. Of the latter I choose the Weingartner set as the best of three rather unsatisfactory versions. The poor recording of the Strauss set rules it out altogether, and while the Stokowski set is better recorded than the Weingartner, there are several points about the former which make it distasteful to me. Weingartner's is the more legitimate reading. In the case of the Fifth, Furtwaengler's interpretation is far and away the finest of the recorded versions, but, again the poor recording rules it out. Ronald's finale lacks dignity; moreover, there is some ragged playing in the scherzo. On the other hand, Weingartner's first movement is too matter-of-fact and his slow movement is taken so fast as to rob it of all dignity. My own set of the Fifth consists of Ronald's First and Second movements and Weingartner's Scherzo and Finale. An unsatisfactory makeshift at best. How soon will Furtwaengler remake the Fifth under the improved recording conditions?

In your review of the Prelude to "Die Meistersinger" you make no mention of the Parlophone recording by Bodanzky, which is far superior to the Blech, Stock and Coates records, and is probably the only one which can be compared with Muck's version, although I have not heard the latter. A comparison between the two would be of interest.

New York City.

HENRY S. GERSTLE.

THE FONOTIPIA COMPANY

EDITOR PHONOGRAPH MONTHLY REVIEW:

In reply to Mr. H. L. Anderson's inquiry in the September issue regarding the Fonotopia Company: the address of this Company is Societa Italiana di Fonotopia, Via Meravigli 7, Milano, Italia. In checking back through their catalogs, the only piano records I find listed are by Maria Roger Miclos. I have no recollection of this artist ever appearing the United States.

Have any piano records by Rosenthal ever been released? While Okeh and Odeon records are gradually coming to light, it is still difficult to find a music dealer that carries any of the standard or classical records, and I have never been able to find any records by this artist.

J. W. C. H.

Nichols, Iowa.

SUCCINCT NOTES ON RECORD PRICES

EDITOR PHONOGRAPH MONTHLY REVIEW:

I regret to make further inroads upon your undoubtedly valuable time; so at least I shall make this very brief. To those who fear the cheap record for its possible effect upon the standard of performance. I want to say that the motor industry really never sold cars or made money until they made cars both cheap and good, and that a car at \$650, today is better than any car at \$3,500 was twenty years ago. I commend this thought not only to them and to those who make records, but to those who make phonographs as well.

Another thing;—the mechanical orchestral accompaniment to motion pictures. I believe, will put musical talent on a competitive basis for employment with the result that the record makers will be relieved of some measure of arrogant extortion on the part of the organized musical world. Further reduction of cost.

Bellerose Manor, N. Y.

A. J. FRANCK.

HOW ABOUT THIS, OLD TIMERS?

EDITOR PHONOGRAPH MONTHLY REVIEW:

As a regular reader of your magazine but never as a contributor I note a decrease in this column of the oldtimers. The ones who used to howl so incessantly for new recordings are getting more than they bargained for and probably haven't bought a quarter of the releases of the past year.

One in particular, whose howls were loudest, as Mr. Harrold says, "is as silent as the grave". I know the reason for all those "collectors" fade-outs. They can't say any more, "here's a nice little thing I picked up". Due to your magazine and to the New York importers, Tom Jones of Dicksville and Bill Smith of Jonesville can say the same thing.

Exclusiveness, my friends, the pride of all collectors, be it prints, stamps, books or records, is now no more in the record game. No need to write letters all over the country telling with pride of a new Strauss song, etc. We can all get them now for the price of a record and a two cent stamp. Too bad of course, but such is the pace we travel now-adays.

I am wondering how our mutual friend S. K. is making out, since he was taken in hand by the righteous ones and called from the paths of ignorance. Now with furrowed brow and midnight oil he is probably sitting with an open book and a phonograph, perhaps listening to Schubert's Quartet in D minor and wondering what its all about.—and secretly wishing he could play the Stradella Overture or the Six Jumping Jacks. I shall never forget the howl, the silly duel challenge, etc. from the intelligensia. Just because he said Strawinski's Firebird in C sounded like a waiter falling with a load of dishes and it does. You new comers to the magazine look over the back-files and see for yourself the amusing things in the correspondence column.

And now we have a new class of "kicker". The price kicker—the something good as cheap as it can be had. The high-priest of this order is one Emil Benedict. When Victor gives us Scheherazade or Columbia a Bayreuth Album, pay for them. They are cheap at twice the price.

Our Orchestra opened our current season and when records are issued that they will make this year, you will hear a really fine first-class orchestra.

As a final word I wonder why Cleveland doesn't get into the phonograph Society movement. I'm sure there are others who do enjoy records as I do. You are in touch with them. Sound them out, if they are on your subscription list I buy the magazine but hope to get on your list myself someday but as it is I'm always buying records.

Cleveland, Ohio.

F. M.

CARUSO AND SCHIPA IN DUET

EDITOR PHONOGRAPH MONTHLY REVIEW:

The other day I heard of a record, presumably listed in the Victor Swedish or Norwegian catalogue, from an opera either "La Bayadso" or "Bietzo" sung by Caruso and Schipa

(a duet). My informant assured me that he had heard this record and that it was very fine. I should be very grateful to you for any information you can give me on this recording, where it might be procured, price, etc., etc. I hope I am not putting you to a great deal of trouble, but I have a great curiosity to hear a duet by two tenors (and such tenors!!)

N. SHAW.

Vancouver, B. C.

Editor's Note: We have no information on this record. Does any reader know anything about it?

AN ELOQUENT TRIBUTE

EDITOR PHONOGRAPH MONTHLY REVIEW:

Although not a subscriber to your magazine, I am a regular reader of your publication since last June when I first noticed it in The Gramophone Shop. As I am not very well trained in the English language, I'll try to express myself the best I can. I am so enthusiastic about your magazine that every number I get I read it and reread it over again. I found so much educational in the magazine, and I learn a lot about music. I am not a musician, I am a plain worker, but good music appeals to me, I could sit for hours at the Victrola and not get tired of listening to music. When I write this letter I play the Rachmaninoff Symphony No. 2 in E minor. I agree with your Reviewer that this is worth double the price what it sells. I would recommend it to every Record Buyer. The Brunswick Company certainly deserves credit for cutting the price on their records, that gives a chance for the record buyer to get more records. I have a big selection of records, about 60 albums of Masterpieces and about four hundred single records, and not one Jazz record.

Brooklyn, N. Y.

SAM FAIGEN.

SOUND COMMON SENSE

EDITOR PHONOGRAPH MONTHLY REVIEW:

Mr. Harrold's letter and your own Editorial Comment throw a great deal of welcome oil on the stormy seas of the discussion of record prices. Eventually the significance of the artist and the work recorded will determine the price. It is natural that we should begrudge having "celebrity" prices for works of a "popular" quality, and if reduction in price will mean any reduction in quality, then it is indeed an expensive luxury. Large symphonic works, modern works on which there are heavy copyright fees, etc., deservedly command good prices. I cannot imagine any record buyer, no matter how impecunious, demanding that Stowowski and the Philadelphia Symphony issue records for \$1.00. On the other hand, good records by minor organizations may profitably be issued for \$1.00 and enjoy an increased sale. As it is, of my many records there are not more than four or five which I have found to be not worth their price, and there are hundreds on which I think I really owe the manufacturers something!

Salt Lake City, Utah.

C. T. A.

"WE'LL TRY TO ORDER IT FOR YOU"

EDITOR PHONOGRAPH MONTHLY REVIEW:

I can echo the sad plaint of R. J. B. in the last issue. The Victor "Foreign" list is the source of a myriad musical treasures, but they are as hard to discover as Captain Kidd's celebrated trove. Some of the local Victor dealers handle foreign records, but few have anything like a complete stock, as they usually carry only the nationalities of particular interest to their section of the community. Which is logical, of course, but why should not the better grade dealers, who carry album sets, carry the celebrity records which often appear in the foreign list? Or at the least, one dealer in the city might be selected to carry a complete foreign stock and all inquirers after these releases should be referred to him.

As it is, I find it quicker to order them by mail, unheard from the reviews in your magazine. I am seldom disappointed, but just the same, why should not they be available locally? The dealers who fail to carry them are simply overlooking a profitable source of revenue.

Springfield, Mass.

R. E.

Analytical Notes and Reviews

By OUR STAFF CRITICS

Orchestral

Columbia Special Set 7163-5-M (3 D12s, Alb., \$4.50)
Haubiel: "Karma"—Symphonic Variations, played by the **Columbia Symphony Orchestra** under the direction of the **Composer**.

"Karma" was the prize winner in the American zone of the Schubert Centennial contest. The jury (Frank Damosch, Rudolph Ganz, Henry Hadley, Ernest Hutcheson, and Albert Stoessel) received seventy-nine manuscripts, of which they found two worthy of consideration. First prize of \$750 was awarded to Haubiel for his work which the jury considered "marked by talent, imagination, and learning, . . . stressing the melodic line . . . and constructed upon a melody for every instrument developed in polyphonic style". The composer attached the following note to the score:

"The greatest expression of Schubert's genius, The Unfinished Symphony—wherein he so completely united in perfection of artistry the two forms of musical art, the romantic and the classical—is the basis of the architectonic character of the work KARMA.

"In presenting this work the composer desires to offer his conception of 'an apotheosis of the great lyrical genius of Schubert.' In it he has endeavored to exemplify the classic and romantic verities as they are set forth in the works of The Master, and which are so definitely expressed in his stressing of the melodic line. KARMA is therefore constructed upon a living melody for every instrument developed in veritable polyphonic style.

"The work portrays the cycles through which the soul of man is predestined to pass: the aspiration toward spiritual ideals,—the struggle with the destructive elements of life,—the resurrection of the spirit with the annihilation of earthly desire, and the final attainment of the serenity of retrospection."

Parts 1 and 2. The Soul Ascending.

Part 3. Vision; Toward the Abyss.

Part 4. Toward the Abyss (completion).

Part 5. Resurrection.

Part 6. Retrospect.

Haubiel's twenty-one variations on a broad original theme are undeniably melodious, but they spring from a schooled and determined mind rather than from a swelling heart. Of course that is to be expected, and while Karma is cast in the orthodox mold of most prize-winning works, it avoids the worst faults of many of them. It is scholarly rather than facile, and ingeniously if rather over-solidly constructed. The very turgid score would have benefitted if a little lightness and a few Americanisms had been allowed to creep in. Granted that Schubert detested "modernism" even in his day, his melodiousness was nurtured by sunshine and peasant soil, rather than the midnight oil and pedagogues' text-books.

The performance by the Columbia Symphony Orchestra, apparently augmented for the occasion, and under the direction of the composer himself, is very fine indeed. The recording is extremely effective, coping successfully with the most thunderous percussion passages and the furious kettle-drumming which is a conspicuous feature of Karma. Haubiel is to be congratulated on being given every aid in presenting the most brilliant possible recorded exposition of his work.

Brunswick 50153 (D12, \$1.00) Moussorgsky: Khowantchina—Prelude, and Schubert-Verbrugghen: Marche Militaire, played by **Henri Verbrugghen** and the **Minneapolis Symphony Orchestra**.

There was an acoustical version of the Khowantchina Prelude by Sir Hamilton Harty for Columbia; this is the first electrical recording and it is good, although not exceptionally so. Verbrugghen's orchestration and reading of the Marche Militaire are pleasing, but here the recording

seems not as effective and the surface of the disk is rather rough. Perhaps the recent triumphs of the Cleveland Symphony led me to expect too much of this release, at any rate, while it has many merits, it is somewhat disappointing as a whole.

Columbia 163-M (D10, 75c) Danish Folk Song—"Lord Peter's Stable Boy", arranged by **Percy Grainger** and played by the **Composer** (piano), **Ralph Leopold** (harmonium), brass, and strings; and **Grainger: Shepherds Hey**, played by the **Columbia Symphony Orchestra** under the direction of the **Composer**.

Shepherds Hey is played in Grainger's characteristic jerky manner. It is hardly up to the fine version by Sokoloff and the Cleveland Orchestra for Brunswick. The Danish folk song is much less interesting than the first of the series of his Danish arrangements, The Power of Love. Here, his arrangement is not a particularly happy one.

Victor (International list) Sullivan: The Mikado—Overture, played by **Leo Blech** and the **Berlin State Opera House Orchestra**.

This seems a somewhat odd choice for Dr. Blech to record, but he plays it with verve and brilliancy. The performance of the overture in the complete Victor Mikado album was the least effective part of the set. This disk may be used more satisfactorily in its place.

Odeon 5151 (D12, \$1.50) Weber: Jubel Overture, played by **Dr. Weissmann** and the **Grand Symphony Orchestra** of Berlin.

Here we have the Dr. Weissmann we knew of old. The somewhat old-fashioned, but delightful, Jubilee Overture is music of the type in which few conductors can surpass him. Of late his recordings have been none too successful; it is a pleasure to find him once more at his best. The orchestral performance is very brilliant and the recording is good, barring a still uneradicated tendency toward shrillness in the upper registers of the strings. A very welcome release, both for its fine performance of a work now too seldom heard in concert and for its assurance that Dr. Weissmann is still to be considered a recording conductor of musical significance and distinctive individuality.

Odeon 5150 (D12, \$1.50) Wagner: Goetterdaemmerung—Siegfried's Funeral Music, played by **Max von Schillings** and the **Grand Symphony Orchestra** of Berlin.

Excellent recording and an orchestral performance of splendid tonal qualities, in many ways the best we have yet had on a Parlophone-Odeon disk. The performance is somber and restrained, of broad proportions and noble strength. Unfortunately Coates' miracle recording of this piece makes all others, even when they are of the merits of this and Dr. Muck's, seem unsatisfying. The tremendous effectiveness of the Coates' performance is lacking here, although many details of the music and the playing come out with greater clarity and color.

Electrola EJ-225 (D12) Wagner: Goetterdaemmerung—Siegfried's Death Music, played by **Karl Muck** and the **Berlin State Opera House Orchestra**. (Imported through **The Gramophone Shop**, New York City, and **The H. Royer Smith Company**, Philadelphia.)

The "Electrola" label is new to me. The manufacturers are the German Victor Company and also make the Polydor and Polyfar disks. Like the record above this work has many merits of clarity and orchestral tone coloring, but it seems strangely lacking in sonority and effect in comparison with Coates' version and with the masterpiece one had expected from Dr. Muck. The orchestra seems rather small, but it plays beautifully. The recording is very pellucid in quality. This record lacks the dark coloring of Schillings' disk and also some of its breadth. On the whole it is of considerable less interest. Both disks commit the old sin of calling the piece a Funeral March, an error which may be sanctified by custom, but not by common sense.

English Columbia L-2058 (D12) Rimsky-Korsakow: Antar—Third Movement, and Borodin: Prince Igor—March, played by **Sir Thomas Beecham** and the **Royal Philharmonic Orchestra**. (Imported through **The Gramophone Shop**, New York City.)

This is a re-recording and the *Antar* excerpt is possibly cut. The entire work would be welcome on records as one seldom has the opportunity of hearing it in concert. The third movement is a sort of scherzo supposedly demonstrating the joy of power, one of the three gifts given *Antar* by the fairy *Gul-Nazar*, Queen of *Palmyra*, in return for his saving her life. The music smacks of *Rimsky-Korsakow's* professorial studies in its rigidly blocked out phrases and lack of sonority. But it has color and vitality; there are many foreshadowings of *Scheherazade*, and *Beecham* plays it with considerable dynamic force. The *Borodin March* is sturdier stuff, more treasure from that inexhaustible mine, *Prince Igor*. The performance is zestful and brilliant. The recording on both sides is somewhat coarse, but not sufficiently so as to detract seriously from one's enjoyment of this happy Russian coupling.

English Columbia L-2087 (D12) Delius: A Village Romeo and Juliet—Intermezzo, "The Walk to the Paradise Garden," played by **Sir Thomas Beecham** and the **Royal Philharmonic Orchestra**. (Imported through **The Gramophone Shop**, New York City.)

Beecham was one of the first and still is the finest interpreter of *Delius's* music. He gave the opera "*A Village Romeo and Juliet*" its first English performance in 1910. His performance of this *Intermezzo* in his American concerts last season marked probably the first representation of the work in this country. Most of the rare *Delius* performances here are sadly inadequate and uncharacteristic of the composer's genius, and *Beecham* did much to arouse a new appreciation of *Delius* in America, for no one who heard his expressive and eloquent reading of this excerpt, as moving in this exquisite recording as it was in concert, could fail to be deeply stirred. Even apart from the miraculous beauty of the music itself, this record is one of indescribable loveliness. Seldom have I heard English horn, oboe, and 'cellos sing more tenderly or more ecstatically. Like the recording of *On Hearing the First Cuckoo in Spring* this may be acclaimed as a perfect blending of performance and recording to provide an undistorted and glowing exposition of *Delius's* music.

The story of the opera is told in full in the splendid biography of the composer by *Philip Heseltine* (who composes under the name of *Peter Warlock*). The child lovers, *Sali* and *Vrenchen*, wander forth in the search for respite: "I know a place not very far from here," says *Sali* at the close of the fifth scene, "where we shall be quite unknown. In the *Paradise Garden* we will dance the night away. . . . Come! Let us go!" The curtain falls and "the succeeding *Intermezzo* is an *Andante* of intense and sustained expressiveness," (I quote from *Lawrence Gilman's* notes in the *Philadelphia* program book), "full of *Delius's* characteristic mood of ecstatic contemplation and impassioned tenderness." The musical web is all melody; every instrument is given a rapturous song. The main theme, heard about mid-way through the first side, soars upward with a triplet figure and sinks nostalgically down again,—a perfect musical embodiment of the love of the *Sali* and *Vrenchen*. As *Heseltine* says, this *Intermezzo* "is an epitome of the entire drama . . . charged with an atmosphere of mystery, a sense of spiritual exile; through it all there blows a wind as from a far country. . . ."

That the phonograph can record and preserve the miracle of a *Beecham* performance of this rare and fragile beauty is in itself an unanswerable refutation of the oft-repeated condemnation of our musical instrument as a "soulless machine."

H. M. V. 1442-3 (2 D12s) Delius: Brigg Fair, played by **Geoffrey Toye** and the **London Symphony Orchestra**. (Imported through **The Gramophone Shop**, New York City.)

Brigg Fair is aptly subtitled "*An English Rhapsody*." The reminiscent pastoral introduction conjures up a quiet *Lincolnshire* countryside as a setting for the glorious metamorphoses of the quaint and unforgettable folk tune.

Unto *Brigg Fair* I did repair,
For Love I was inclined.

(This tune, by the way, was collected by *Percy Grainger*, to whom the work is dedicated, and has been recorded in

his arrangement—a rather ineffective one—by the English Singers.)

Less concentratedly subjective than *The Walk to the Paradise Gardens*, it is no less characteristic of its composer. Not even *Appalachia* would serve better to make his restrained, intoxicating charm better known. This recording is approved by *Delius* and in truth is a "composer's version." A little more vivacity and stress on the work's dramatic values would make it more effective as an abstract performance, but the spell of tonal and emotional witchery is never broken. I doubt if I have ever heard more realistic reproduction of muted strings than in the slow section (part 2). *Mr. Toye* has planned his dynamic scale in exquisite proportion; we get real pianissimos and pianos, and when the score calls for them, magnificent, but unexaggerated fortissimos.

Delius is the *Proust* of composers, and while his works may be caviar to the general musical public, they will always hold an enchantment for some people comparable to that of no other composer even among the masters. To analyze the secret of this enchantment would demand many pages, insight and sensibilities of infinite delicacy and yet god-like power, and expressive gifts equal to *Delius's* own. These records catch the essence of his magical poetry. That is adequate praise indeed.

Polydor 95088-9 (2 D12s) Glazounow: Stenka Razin, played by **Alexander Kitschin** and the **Berlin Philharmonic Orchestra**. Imported through the **H. Royer Smith Company**, Philadelphia.)

I approached these disks with particular interest for I was anxious to hear the work of *Kitschin* (who has recently recorded a complete *Tchaikowsky Fifth*) and also to discover whether this symphonic poem was really as colorful a work as I had remembered it from a sole concert hearing a number of years ago. *Stenka Razin* was written when *Glazounow* was only twenty and while it is not an overwhelming work, it does surge and sparkle with real vitality and life. Here is none of the artistic hardening of the arteries we find in most of this composer's competent, orthodox, and very unstimulating writings. It is named after a famous Cossack, insurrectionist and ruler of the *Volga* in the seventeenth century. The score contains a program which I paraphrase from the translation in the *Boston Symphony* program books: The *Volga* immense and placid! For many years those along its banks had dwelt in peace when suddenly appeared the terrible hetman *Stenka*, who at the head of his savage band ran up and down the *Volga* devastating and pillaging the villages and towns along its shores. In *Stenka's* vessel, laden with treasure, sat his captive, a Persian princess of wondrous beauty. She foreshadowed in a dream his defeat and her death, and her dream came true. *Stenka* was surrounded by soldiers of the *Tsar*. Seeing his ruin at hand, he cried: "Never, during all the thirty years of my going up and down *Mother Volga* have I made her a gift. Today I shall give her what is in my eyes the most precious of earthly treasures." Saying this, he threw the Princess into the *Volga*. The savage band began to sing the praise of their leader and they all rushed upon the soldiers of the *Tsar*.

The music is built on three themes: the *Volga Boatmen's Song*, which runs throughout the entire work in a thousand transformations; a short, energetic, savage theme typifying *Stenka Razin*; and a bland, seductive melody picturing the captive Persian princess. The piece is interesting, readily apprehended, and yet possessing originality and force. *Kitschin* plays it with a tremendous heavy power which speaks well for his *Tchaikowsky Fifth*. I admire the way in which he brings out the horn and brass passages; the coloring is very dark and very Russian. He would be an ideal man to play *Moussorgsky's Night on Bald Mountain*, I think.

The performance and recording are of the same superlative excellence discussed in greater detail in the following *Polydor* reviews.

Polydor 66722-3 (2 D12s) Lalo: Le roi d'ys—Overture (three parts), and **Bizet: Carmen—Prelude** (one part) played by **Albert Wolff** and the **Berlin Philharmonic**. (Imported through the **H. Royer Smith Company**, Philadelphia.)

These and the following works by *Wolff* arouse a desire to get up and shout triumphantly. At last the *Polydor*

Company has conquered the electrical recording, and its success is such as to cause the British and American recording engineers some sleepless nights. There is still a slight hum or hiss from the apparatus in the moments of orchestral silence, but the qualities of flexibility and clarity are as fine if not finer than anything obtained to date on records. Above all there is no distortion. There is a sense of spaciousness achieved without echo or room-noise. Beautiful translucent pianissimos are possible with no diminution of the sonority and impressive force of tonal climaxes. There is all the effectiveness of the best American recordings without that super-brilliance which causes one uneasy qualms for the endurance of the record grooves. Add to these merits a new conductor (of the Opéra Comique, Paris) who appears to be another Koussevitzky, and a stimulating choice of selections, and we have a phonographic combination which is very hard to beat.

The Lalo overture ranges from lush melodiousness to immense dramatic forcefulness, and Wolff catches sensitively the entire poetic and dynamic gamut. He has Koussevitzky's gift for intensifying the impact of the brass choir to achieve an overwhelming climactic effect. His quieter passages are warmly romantic, sensuously shaped and colored. A man to be watched! (His Carmen Overture on the odd side is an invigorating, sturdy and energetic performance, one of the best I have ever heard.)

Polydor 66725-6 (2 D12s) Faure: Pelleas et Melisande—Prelude, Fileuses, and Sicilienne (three parts), and Ravel: Pavanne pour une Infante defunte (one part), played by Albert Wolff and the Berlin Philharmonic. (Imported through the **H. Royer Smith Company, Philadelphia.**)

These pieces testify that Wolff is not lacking in delicacy nor acuteness of interpretative insight. Fauré's *Pelléas et Mélisande* suite is simple, moving music, almost Grecian in its formality and restrained tenderness. Yet there are moments of breadth in the Prelude, and of warmth in the Fileuses. The *Sicilienne* contains the essence of the work and of Fauré's lyric and intimate genius. On the odd side is Ravel's *Pavanne* in a gracious performance that makes even Coppola's good one seem harsh and cold in comparison. The orchestral playing is superb and its purity is retained unmarred by the lucid recording. Works to be put beside the current Delius records in their appeal to the most subtle and refined artistic sensibilities.

Polydor 66724 (D12) de Falla: La Vida Breve—Interlude, and Danse, played by Albert Wolff and the Berlin Philharmonic. (Imported through the **H. Royer Smith Company, Philadelphia.**)

This music is the best of de Falla's I have heard, although it lacks some of the lean and severe directness of some of his other works. Here his musical fabric is of richer texture; he allows himself a greater range of feeling and a less disciplined and restrained emotional utterance. The Interlude begins stormily, but dies down with a long and expressive Andante, stirred by reminiscences of the introduction near the end. The Dance (familiar in the violin transcription) is a gem! Spanish to the core and animated by a springy rhythmical pulse, every moment of its graceful and spirited course is a sheer delight. Again the performance and recording are irreproachable. This record is as fine an introduction to modern music as I know; it deserves the wildest possible popularity.

Polydor 66729-30 (2 D12s) Mozart: German Dances (three parts) and Idomeneo—Overture (one part), played by Erich Kleiber and the Berlin Philharmonic. (Imported through the **H. Royer Smith Company, Philadelphia.**)

Six of the German Dances are played: Köchel Ver. 571, No. 4; 509, No. 6; 600, No. 4; 605, No. 2; 600, No. 3; and 571, No. 6. Two are played to a record side and there are uncomfortably long pauses between each pair. All are good light Mozartean music. I particularly like the brightness of K. 600, No. 4 and the contrast in the last dance between the lively first subject and the delicate Chopinesque grace of the second, played with the utmost daintiness and purity of string tone. Kleiber is evidently a conductor of the older school; he is by no means lacking in feeling or force, but he tends a little toward dullness. A trifle more alertness and sharpness of outline would benefit his performances. He takes the *Idomeneo* overture rather slowly, but plays it so beautifully that one willingly overlooks the

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lack of animation. The recording is good, but hardly up to that of the Wolff disks.

Columbia 50086-D (D12, \$1.00) Berlioz: Damnation of Faust—Dance of the Sylphs, and Rakoczy March, played by Sir Hamilton Harty and the Halle Orchestra.

A good record but one that is vaguely disappointing. Harty begins the March with just the right feeling of alert vigor. I like the way he brings out his horns. But toward the end I feel the need of more sonority, more "punch" to the performance. And why the diminuendo on the final chord? I prefer this to Stokowski's version, but it is not all we expect from Harty or of the music. The Dance of the Sylphs is well read by Harty, but the recording by no means catches the delicate, almost inaudible effect that Berlioz intended. The ending is good, however, with the quiet taps of the timpani recorded very well indeed. After hearing Wolff's records, this seems more than a little lacking in gusto, color, and warmth.

Victor 21669 (D10, 75c) Bellini: Norma—Overture, played by Rosario Bourdon and the Victor Symphony Orchestra.

Norma is not the most significant of the popular overtures, but for all its simplicity its light tunefulness falls pleasantly enough on one's ears. Bourdon plays it in masterly fashion, which is of course to be expected from him.

Victor 35933-4 (2 D12s, \$1.25 each) Grofé: Metropolis—A Blue Fantasia, played by Paul Whiteman and his Concert Orchestra.

I wish that I might hail this as a masterpiece of symphonic jazz, but the promise of its title is hardly borne out by a hearing of the work itself. The performance and recording are magnificent, but the composition is simply another of the inevitable croppers to which jazz composers come when they try to lift themselves up by their boot straps. I yield to no one in admiration of Ferdy Grofé's skill in instrumentation, but even the subtitle "Fantasia" does not permit a composer sublimely to ignore all principles of musical construction and development. Grofé's material is extremely slight in the first place, and his treatment is highly amorphous and over-ambitious to the point of bombast. For all that, however, there are many moments of real interest, and of course the kaleidoscopic orchestral coloring and the brilliant performance alone make the disks well worth hearing. If only the composer had been content to write naturally and forget the idea of achieving an American musical masterpiece. The brief fugato passage following the vocal chorus (of the wordless or wa-wa variety) on part three is a fine example of what he might accomplish if the fine example of what he might accomplish if the delusion of grandeur had not overcome him. There is a great deal of Lisztian fustian and far too many meaningless piano solos, but Grofé deserves credit in that his material, while not particularly distinguished, is by no means as reminiscent and imitative as is so often the case with works in symphonic jazz form. The strong sense of amateurishness in the working out of the composition, contrasts incongruously with the virtuosity of the performance. The work is a welcome addition to records, but every one who believes in the potentialities of symphonic jazz will be disappointed that Metropolis is not the long-awaited major work to follow and bear out the promise of those of Gershwin.

R.D.D.

Light Orchestral

Brunswick 20070 (D12, \$1.00) Limehouse Blues, and Dear Old Southland, played by Red Nichols and his Five Pennies.

Nichols does not fall prey to the Messianic delusion of the concert jazz orchestra; these performances are kept strictly within the limitations of the dance form, but they are doubly ingenious and worth studying for that reason alone. They are not, however, his best or most significant works by any means, but they are good for dancing and better for simply listening. The guitar work and fiddling deserve special praise. There is a Lisztian piano chorus in Dear Old Southland, but it does not sound at all like the incomparable Schutt. The last-mentioned piece, by the way, is a rather neat popular transcription of Deep River, a haunting tune that the jazz idiom does not weaken in the slightest.

Brunswick 4021 (D10, 75c) Ragging the Scale, and Parade of the Wooden Soldiers, played by Louis Katzman and the Anglo-Persians.

Fine straightforward concert versions, superbly recorded. It is a pleasure to hear Ragging the Scale again, especially in as interesting a version as this new one.

Odeon 3230 (D12, \$1.00) Strauss: Gypsy Baron—Selection, played by Edith Lorand and her orchestra.

Another meritorious record in Miss Lorand's familiar manner. Performance and recording are good.

Odeon 3229 (D12, \$1.00) Moszkowski: Serenade, and Paderewski: Minuet, played by Dajos Bela and his orchestra.

Dajos Bela has not maintained his usual standard so well of late. The performance here is very matter-of-fact and the recording extremely shrill.

Instrumental

PIANO

Columbia 160-M (D10, 75c) Schubert-Godowsky: Moment Musicales and Paderewski: Caprice in G, played by Leff Pouishnoff.

Godowsky's arrangements are always interesting; this one of the Moment Musicales is particularly so. Pouishnoff plays it with easy-going gusto. The Caprice is a neatly-turned pianistic trifle, played here with appropriate fleetness and éclat. The recording is good.

Columbia Masterworks Set 93 (3 D12s, Alb., \$4.50) Schubert: Impromptus, Op. 142, played by Ethel Leginska.

Parts 1 and 2. Allegro moderato, F minor.

Part 3. Allegretto, A flat.

Parts 4 and 5. Andante con variazioni, B flat.

Part 6. Allegro scherzando, F minor.

A complete Op. 142 was a good choice for Centennial recording. Nos. 2 and 3 are well known in concert and on records, but it is pleasant to have the complete set in one group. Miss Leginska strives very hard to avoid reading any personality into the music except that of Schubert's own. Her playing is competent musicianlike, marred only by a sense of undue carefulness. The recording is good and the set as a whole is one of unsensational merits, a trifle lacking in animation and character, but admirable in its avoidance of exaggeration and a brilliancy which would be quite out of place in these graceful and charming tone poems.

Columbia 162-M (D10, 75c) Albeniz-Godowsky: Tango in D, and Bizet-Rachmaninoff: L'Arlesienne—Minuet, played by Jose Echaniz.

Echaniz plays the familiar tango rather slowly and with restraint. Both it and the Bizet minuet are good unassuming performances of delightful, if slight, music. The disk is an excellent seventy-five cents' worth.

Victor 35936 (D12, \$1.25) Wagner-Brassin: Die Walküre—Magic Fire Scene, and Debussy: Arabesque No. 1 in E, played by Julius Schendel.

Schendel is a new name to me. Is he a pianist of some note? His playing here is competent and clear, but lacking in subtlety or much moving force. He does well with the Magic Fire Music, but I long to hear a re-recording of Josef Hoffman's great performance. Somebody at the Victor Company was napping for once when the Debussy piece was labeled "Deux Arabesques" and the annotation made in the supplement that "Deux Arabesques is a piano composition by the great French composer," etc. What Schendel actually plays is not the "Two Arabesques," but the first one, E major.

Victor 6847 (D12, \$2.00) Chopin: Prelude in D flat ("Rain-drop"), and Prelude in A flat, played by Ignace Jan Paderewski.

Paderewski plays smoothly here and with considerable restraint, although he might have contented himself with a trifle less rubato in the beautiful A flat prelude. The recording is remarkably fine in both this and Schendel's disk.

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H.M.V. DB-1161 (D12) Chopin: Barcarolle, played by **Arthur Rubinstein**. (Imported through **The Gramophone Shop**, New York City.)

I am familiar with Arthur Rubinstein's playing only by repute, so I am unable to say how accurately this disk reflects his style. His entry into the phonographic ranks leaves a very scant handful indeed of significant pianists unrepresented on record. Chopin's Barcarolle has much in common with the Berceuse: it is built on a larger scale, but it falls a little short of achieving the same perfect unity of mood and effect. Rubinstein avoids Bach's sins of prosaicalness, but he might have better enhanced his performance by a less abrupt use of rubato. The recording is less realistic than we have had in most current piano disks, but its subdued quality and the tonal beauty of Rubinstein's playing blend very satisfactorily. Familiarity with the record softens its slight demerits and reveals new virtues: it has many moments of lyricism which arouse one's anticipations for the pianist's future releases.

Brunswick 20069 (D12, \$1.00 Simms: Contrasts, and Improvisation, (from **Five Piano Rhapsodies**), played by **Lee Simms** with orchestral accompaniment.

Simms is one of the best equipped technically of all the "popular" pianists. As a composer he is less impressive: he has fluency and a nice ear for a luscious tune, but little or no sense of construction. As a result his Rhapsodies, at least these two, are somewhat spineless affairs. They make pleasant listening, however, if one is not too discriminative. Both the solo and the orchestral playing are good; the instrumental coloring is particularly praiseworthy. The reminiscences of Liszt, Chopin, and Rachmaninoff are not at all objectionable; in fact, they brighten up the piece considerably!

ORGAN

H. M. V. C-1378-9 (2 D12s) Franck: Organ Chorale No. 3, in A minor, played by **Guy Weitz**. On the fourth side Mr. Weitz plays the **Allegretto** from **Widor's Fourth Symphony**. (Imported through **The Gramophone Shop**, New York City.)

This is by far the finest example of recorded organ music I have yet heard. The recording is if anything superior to that of the earlier works in the notable H. M. V. series, and the piece itself is far superior to such pretentious efforts as the Liszt Fantasia on B.A.C.H. or Franck's own *Pièce Héroïque*. Franck's three organ chorales were among his last—and finest—compositions. This one in A minor is the best known, but the others in B minor and E minor are even more admirable. The Widor excerpts makes pleasant listening, but is less significant. It, too, is played with smoothness, dexterity, and a fine sense of color combinations. These disks will appeal not only to those interested in organ music, but to every music lover. Record buyers who know Franck only by his *Symphony* or *Variations Symphoniques* should not miss the opportunity to become acquainted with his great solo works, of which this and the *Prelude Choral* and *Fugue* for piano are the best phonographic examples.

H. M. V. B-2730 (D10) Franck: Andantino, and **Wesley: Choral Song**, played by **Harold Darke**. (Imported through **The Gramophone Shop**, New York City.)

Another splendid example of clean, clear playing and recording. The Franck piece is delightful in its tuneful and gracious simplicity; the Choral Song is less interesting. Darke is evidently a first-rate musician with a nice sense for organ coloring and a firm sure way to his playing. A little record, but one that will give a great deal of pleasure.

Victor 21629 (D10, 75c) Bach: Fugue in D, played by **W. G. Alcock** on the organ of the **Salisbury Cathedral**, England.

A re-pressing of HMV B-2654 and one of the best of the series of great British organ recordings. The fugue is an animated one rising to brilliant close; Alcock gives it an intensely spirited performance. The recording is good, but there is not quite the same perfect clarity of the Franck Chorale in A minor played by Guy Weitz. The *Prelude* to this Fugue is recorded on one side of a twelve-inch disk (HMV C-1452) which we have imported through **The Gramophone Shop** of New York City. It is equally commendable and deserving of American release.

VIOLIN

Columbia 50090-D (D12, \$1.00) Tor Aulin: Impromptu, and **Schubert-Wilhelmj: Ave Maria**, played by **Efrem Zimbalist** with piano accompaniments by **Emanuel Bey**.

Zimbalist has been in phonographic retirement for some time. One rubs one's eyes to see him reappear under the Columbia banner and in the \$1.00 price class. He deserves a generous welcome. This first Columbia release of his is not too startling in its choice of selections; the *Impromptu* is a typical vehicle for the display of virtuosity and the *Ave Maria* is thrice-familiar. The recording is excellent and reveals all of Zimbalist's tonal and technical merits. The Schubert melody is sung with a surprisingly rich and sensuous violin tone.

Columbia 161-M (D10, 75c) Gardner: From the Canebrake, and **Kramer: Chant Negre**, played by **Sascha Jacobsen** with piano accompaniments by **Arthur Bergh**.

A fine little coupling of familiar "encore pieces," played with surety and grace. The Gardner piece is ever popular and deservedly so, I think; slight as it is in content, it has the authentic American jauntiness. Kramer is a native composer of considerable gifts, but his use of French to title his piece gives an index to the character of his idiom, derived from a foreign training of the older school. But if his *Negro Song* is Negroid only in its assumption of black-face, it is undeniably songful and makes pleasant listening. Jacobsen plays it with as much eloquence as the music could possibly be given.

Columbia 50089-D (D12, \$1.00) Rimsky-Korsakow-Kreisler: Danse Orientale, and **Raff: Cavatina**, Op. 85, No. 3, played by **Arthur Catterall** with piano accompaniments.

The arrangement for solo violin of the second movement of *Schererazade* provides very inadequate satisfaction even when it is played transcendently well; and here it is not. The Raff *Cavatina* is very bland and syrupy indeed, but Catterall avoids over-sentimentality in his playing. A disk of little interest and by no means representative of its excellent artist.

Victor 6848 (D12, \$2.00) Mendelssohn-Achorn: On Wings of Song, de Falla: *Jota*, and **Grieg-Achorn: Puck**, played by **Jascha Heifetz** with piano accompaniments by **Isidor Achorn**. The Mendelssohn morceau has long been one of Heifetz's most popular records. This smooth, neat re-recording should be no less successful. The two virtuoso pieces on the other side are played with characteristic verve and polish. A brilliant and quite impeccable release and one to gladden the hearts of all admirers of Heifetz and masterly violin playing.

Brunswick 15187 (D10, 75c) Chopin-Huberman: Valse in C sharp minor, Op. 64, No. 2, and **Gilbert-Wayne-Rosen: Chiquita**, played by **Max Rosen** with piano accompaniments by **Richard Wilens**.

Chiquita is the second edition of Ramona, written by the same composer and played here in Rosen's own arrangement. He does it well, without undue sentimentality, and while it does not tax one's appreciative powers, it makes a pleasant enough divertissement. The popular Chopin waltz is less effective for violin than in its original form, but Rosen plays it very smoothly indeed. The recording is extremely brilliant.

SPECIAL IMPORTED

Among the large shipments of records imported through **The Gramophone Shop**, New York City, are several Bach works which may conveniently be reviewed in a group. The sole choral work, **Blessing Glory and Wisdom** (H.M.V. D-1076) sung in English by a chorus from the **British National Opera Company Chorus**, and conducted by **Albert Coates**, is evidently an early electrical recording, and hardly up to the standard of more choral releases. The performance is straightforward, but too impressive. Much better is **Harold Samuel's** lucid exposition of the **Partita in B flat** (H.M.V. D-1053, and D-1245); the former disk contains the **Prelude**, **Allemande**, and **Courante**, and the latter the **Sarabande**, two **Minuets**, and **Gigue**. Samuel's way with this delightful music is not too poetic but it is admirably clear: a fine reading for recorded form. On H.M.V. C-1454 **W. G. Alcock** plays the first movement of the Organ **Sonata in E flat**, and the Organ **Prelude in D**, and on B-2654 the **Fugue in D** which follows the *Prelude*. The recording is good and the playing musician-like. The sonata movement gives one an appetite for the rest of the work.

Other instrumental records beside those of Bach include a splendid organ record of a **Mozart Fantasia** played by **Harold Darke** (H.M.V. C-1448), beautifully rounded music played with fitting flexibility and color. Much less interesting is the long and somewhat dull **Overture to Handel's Occasional Oratorio**, also played by **Darke**, but with less surety and effectiveness (H.M.V. C-1464). **Scarlatti's** piano works are none too well represented on records, so one welcomes **Irene Scharer's** performance of the **Sonatas in C minor, C major, and D minor** with particular pleasure. They, and a **Paradies Toccato** are all contained on H.M.V. D-1120. The recording is good and Miss Scharer plays brightly; one might wish only for a little more delicacy.

Choral

Victor 35937 (D12, \$1.25) **Over Here, and Over There** Medleys, sung by the **Victor Male Chorus** with orchestral accompaniment under the direction of **Nathaniel Shilkret**.

Shilkret is very much at home in arranging and conducting these spirited medleys of war-time songs for the tenth anniversary of Armistice Day. The recording is powerful and the performances very lively.

Brunswick 4027 (D10, 75c) **Negro Spirituals—Oh Mary Don't You Weep, and Peter on the Sea**, sung by the **West Virginia Collegiate Institute Glee Club**, unaccompanied.

Brunswick has given us many good records of various college glee clubs. This is less interesting than most, despite its fine recording and good straightforward singing. The performances are so matter of fact as to lose entirely the spirit of these fine old songs.

Brunswick 3972 (D10, 75c) **Faust—Soldiers' Chorus, and Giebel: Song of the Anvil**, sung by the "**Famous Forty**" **Elks' Chorus**, B. P. O. E. 207, **Edgar D. Brown**, Director, with piano accompaniment.

Good recording and lusty singing of an amateur choral sort. The chorus seems to enjoy itself immensely and beyond a doubt its brother Elks will do so likewise.

Vocal

Victor 1345 (D10, \$1.50) **Old Folks at Home, and Dixie**, sung by **Mary Lewis** with orchestral accompaniments.

Dixie is sung with considerable spirit, but Miss Lewis' voice seems somewhat forced and shrill. The version of Swanee River is preferable; a very smooth and commendable performance.

Victor 8097 (D12, \$2.50) **Trovatore—Miserere**, sung by **Rosa Ponselle, Giovanni Martinelli**, and the **Metropolitan Opera Chorus**; and **Forza del Destino—La vergine degli angeli**, sung by **Rosa Ponselle, Ezio Pinza**, and the **Metropolitan Opera Chorus**. Both selections are accompanied by the **Metropolitan Opera Orchestra** under the direction of **Giulio Setti**.

(Announced for release last month, this record reached the Studio with the November list.) The chorus and orchestra are splendid throughout, but Ponselle is in such poor voice in the **Miserere** as to handicap severely the rest of the ensemble. On the **Forza del Destino** side she is still unsteady, but tonally her singing is considerably more pleasant. Pinza is easily the star of the day and the record is worth hearing for him alone. Were it not for Ponselle this would be well up to the other releases in the Victor Metropolitan operatic series.

Victor 8103 (D12, \$2.50) **Taylor: The King's Henchman—Oh, Caesar, Great Wert Thou! and Nay, Marcus, Lay Him Down**, sung by **Lawrence Tibbett**, accompanied by the **Metropolitan Opera Chorus and Orchestra**.

After the great hullabaloo that greeted **The King's Henchman** last year it was to be expected that recorded excerpts would soon be made available. Victor has the opportunity of offering Tibbett and the Metropolitan Chorus and Orchestra of the original performance in two of the high

spots of the opera, the vigorous drinking song at the end of Act I and the Finale of Act III. As one has come to expect from the records in Victor's Metropolitan Opera series, both the recording and the performance are superb. As for the music . . . but as it has already proved its popularity, comment is probably superfluous. The **Drinking Song** is built on a energetic thematic idea and while it is worked for all it is worth, the vigor and swing of the performance puts the piece "across" satisfactorily enough. The **Dirge** at the end of the opera has considerable nobility and breadth; the chorus is used effectively. A record that should be widely popular and one which surely does full justice to both the artists and the music.

Brunswick 15175 (D10, 75c) **Cavalleria Rusticana—Brindisi, and Siciliana**, sung by **Mario Chamlee** with orchestral accompaniment.

Good versions. Chamlee is not too bombastic in the **Drinking Song** and he has all the lyric intensity that the **Siciliana** demands. The recording here (and in the following Brunswick vocal disks) is first rate.

Brunswick 15183 (D10, 75c) **Bird Songs at Eventide, and Love Was With Me Yesterday**, sung by **Richard Bonelli** with orchestral accompaniment.

Bonelli is in excellent voice and strives manfully to lend true musical interest to the lyrics he sings, but even his best efforts are futile. The accompaniments are very deftly conducted and they, too, are worthy of better material.

Brunswick 15186 (D10, 75c) **Goodman: Pour Toi, and Edwards: By the Bend of the River**, sung by **Grace Moore** with orchestral accompaniment.

Miss Moore has been rapidly achieving fame of late, and even these slight pieces demonstrate the reason why. Her voice is lovely indeed, with a splendid ringing spaciousness even at the top of her register; one wishes only for a somewhat more evenly controlled flow of tone. The pieces, for all their slightness, are rather pleasant in a sentimental way. But why was it necessary to interpolate a chorus in English (in **Pour Toi**) when the rest of the piece is sung in French?

Columbia 159-M (D10, 75c) **Annie Laurie, and The Little Irish Girl**, sung by **Fraser Gange** with orchestral accompaniment.

Gange's voice is of great resonance but there is a sense of painful effort in his singing of **Annie Laurie** and his **Harry Lauder** tricks in the other piece are a poor imitation and very poor music. The accompaniments are weak. An audience no doubt will await this disk, but it certainly will not be a discriminative one.

Odeon 85186 (D12, \$1.00) **Lehar: Gern hab' ich die Frau'n Gekuesst, and Eysler: Weinlied**, sung by **Richard Tauber** with orchestral accompaniment.

A real find from the Odeon German list. The songs are light, but they are enjoyable in themselves and truly delightful in Tauber's versions. I particularly like the **Léhar** piece. This is a record comparable to that of Tauber's **Ay-Ay-Ay** and **Song of India** (Odeon and Columbia). Again the recording and accompaniments are good and the only flaw his inexcusable (and fortunately infrequent) lapses into falsetto.

Victor (German list) 1342 (D10, \$1.50) **Schubert: Die Winterreise—Die Post and Die Krache**, sung by **Elena Gerhardt** with piano accompaniments by **Coenraad Bos**.

Critical comment is quite impossible with this little disk so rich in musical beauty. Mme. Gerhardt is superb and Bos' accompaniments are in every way worthy of the singing. Add recording of perfect clarity and tonal loveliness and it is obvious that this disk is most emphatically not to be omitted from any budget of Schubert (or any other) record purchases. One thing alone troubles me: in England this record formed part of a large album of Schubert songs. Surely we are to have all the others in the set as well:

Parlophone E-10698 (D12) **Krenek: Jonny spielt auf—Hymn of Johnny ("Now is the Fiddle Mine"), Blues and Song ("Farewell")**, sung by **Ludwig Hoffman**, accompanied by the **Berlin State Opera House Orchestra** under **Manfred Gurlitt**. (Imported through **The Gramophone Shop**, New York City.)

The phonograph leads the Metropolitan Opera House in the race to give America the first taste of Kreněk's highly touted "jazz opera." Hofmann, who sings here, is noted for his concert performance of the title role. This record is good testimony for his special fitness for the part; in voice and manner he commands immediate attention. The music itself appears a little drab, at least in comparison with the flaming fabric of one's anticipations. But it is not unamusing in style; the orchestration is ingenious and the performance extremely lively and deft. Jonny's song, "Farewell," has a pleasant, flowing melodic line and broadens rather effectively into "Way Down Upon the Swanee River." The recording is excellent and the disk as a whole one of special interest.

H. M. V. D-1431 (D12) Strauss: Der Rosenkavalier—Marschallin's Monologue, Kann mich auch ein Maedel erinern, and Die Zeit sie ist ein sonderbar Ding, sung by Barbara Kemp, accompanied by the Berlin State Opera House Orchestra under Dr. Leo Blech. (Imported through The Gramophone Shop, New York City.)

This admirable disk is to me about the most successful and artistic recording of voice and orchestra I have yet heard. There is no over-amplification or annoying echo or room noise, but a tremendous sense of spaciousness and purity of tone gives the work overwhelming realism. The performance is flexible, crystal-clear, powerful, and yet carefully restrained. The music covers a generous portion of the last pages of the opera, including all of the Marschallin's Monologue, and the solo parts sung with glowing color and clean-cut enunciation by Barbara Kemp, a soprano from whom we can expect great things on records. If this disk is not an isolated accident that cannot be achieved again, it marks the way toward a new ideal in vocal-orchestral recording.

O.C.O.

Chamber Music

Columbia Masterworks No. 97 (6 D12s, Alb., \$9.00) Schubert: Octet in F, Op. 166, played by the Lener String Quartet, with C. Hobday (double-bass), C. Draper (clarinet), E. W. Hinchcliff (bassoon), and Aubrey Brain (French Horn).

Record collectors with the orchestra too strong in their blood to care for most chamber music recordings will find this Octet a convenient and delightful doorway to the inner musical temple. The spirit of the work is predominantly that of chamber music, a small ensemble of individual musicians, rather than the drilled ranks of an orchestral army, but the coloring gains an added piquancy and richness from the clarinet and French horn, both of which are used sparingly but with notable effectiveness to put in the high lights sometimes missing from a purely string ensemble. The bassoon and double-bass are used, or perhaps played, with greater reserve; they strengthen the sonority of the tutti, but seldom or never appear as distinctively solo. Draper, the celebrated British clarinetist, "steals the show" even from the always admirable Leners. His is a felicitous part and it is played and recorded with equal felicity. The Menuetto (part 10) gives him several particularly delicious passages. Brain, the leading British horn player, remembered for his Edison Bell record of Mozart's Concerto in E flat, also has several delightful solos, in the first movement especially, but the recording—exceedingly kind to the clarinet and strings—loses something of the mellow breadths of his tone.

The work is in six movements: a three-part Allegro, a three-part Andante un poco mosso, a one-part Scherzo—Allegro vivace, a two-part Andante—Air and Variations, a one-part Menuetto and Trio—Allegretto, and a two-part Finale—Andante molto; Allegro. It is lush, ripe music, a little indigestible perhaps in over-large quantities, but very sweet and rich to the taste. In its livelier moments it is most effective, or perhaps the performance here makes it so. In the Andantes and Adagios the Leners play with perhaps a shade to much feeling. But for all that the work never cloy; Schubert has based it on sound, sturdy material, and his treatment of it gives every instrument its own overflowing stream. These delightful records will continue to give pleasure after the excitement of the Centennial celebration which inspired their releases has finally died away.

Columbia Masterworks No 95 (6 D12s, Alb., \$9.00) Schubert: Quintet in C, Op. 163, played by the London String Quartet with Horace Britt ('cello).

- I. Allegro ma non troppo (parts 1 to 4).
- II. Adagio (Parts 5 to 7).
- III. Scherzo and Trio (parts 8 and 9).
- IV. Finale—Allegro (parts 10 to 12).

This is Schubert's final utterance and perhaps his greatest work in chamber music form. It was written in September, 1928, two years before his death, and its release on the occasion of his centenary is peculiarly appropriate. There has been but one other recording, an accoustical one sponsored by Mr. W. W. Cobbett, an amateur British violinist, for the National Gramophonic Society. It has been out of print for some time.

The London String quartet, with the extra 'cello part played by Horace Britt, acquit themselves extremely well, bringing to the work a vitality and directness of attack that give the music an exposition of fitting spirit and musicality. The recording is excellent and the entire work one to be cherished and studied. It lacks something of the immediate appeal of the Octet or the "Forellen" Quintet, but it reveals loftier and stronger sides of Schubert's personality. A noble, inspiring, and very moving swan-song.

Polydor 95073-9 (4 D12s) Smetana: Quartet in E minor ("Aus meinem Leben"), played by the Bohemian String Quartet. (Imported through the H. Royer Smith Company, Philadelphia.)

I believe this is the first complete recording of Smetana's autobiographical quartet "Aus meinem Leben," replacing at last the fine old Vocalion (cut) version by the London String Quartet. "This gem of modern chamber music depicts the entire life of the composer: the first movement—his youth and dreams; the second—his travels, his evenings in aristocratic circles; the third—his love for his first wife whom he had lost too early; the fourth—his efforts to find the right way for the Bohemian music and his tragedy (a high note for the first violin marks here the persistent shrill chord which whistled in his ear and was a signal of his deafness)." I quote from Dr. Vojan's excellent article on Smetana in the February 1927 issue of this magazine.

The Bohemian String Quartet is naturally particularly suited for recording this masterpiece of their compatriot. But their performance is not very impressive. They lack intensity and finish; their playing, while competent enough, does not have the spirit and professional polish the Lener, Flonzaley, London, and Budapest Quartets have taught us to expect on records. I should like to hear the last-named four do this work: there is room for a more satisfactory version. The recording itself is fair, but not exceptionally good.

Polydor 95080-3 (4 D12s) Suk: Quartet in D (7 parts), and Dvorak: Valse (1 part), played by the Bohemian String Quartet. (Imported through the H. Royer Smith Company, Philadelphia.)

Suk is the second violinist of the Bohemian Quartet, so this version is authoritative. The performance here is like that of the Smetana work, an everyday reading by four competent but none-too-young musicians, rather than a concert performance of great verve and feeling. The music itself is good sincere writing; by no means radical in its idioms, it never becomes banal or sentimentalized. A work well worth hearing; it should be better known in the concert hall. The Dvorak waltz on the odd side is quite insignificant.

H. M. V. 1398-9 (2 D12s) Schubert: Sonatina in G minor, Op. 137, No. 3, played by Isolde Menges (violin) and Arthur de Greef (piano). Imported through The Gramophone Shop, New York City.)

Although in the same set as the Sonatina in D played by Sanmons and Murdoch for Columbia, this work is a world away in character. The other sonatina bubbles over with Mozartean effervescence and naivete from beginning to end; here, Schubert is in a more cerebral mood, and this is music of the mind rather than the heart. As a whole, the work is much less appealing, although it is by no means without interest, particularly in its movement of a severity that is almost Brahmsian. There are four movements, each occupying a record side. Miss Menges' performance is impeccable and her silken tone a delight to the ear. Un-

fortunately Mr. de Greef hammers out his part so ruthlessly as to obscure hers. The recording is not too good, but de Greef's harsh, forced tone puts it to a severe test. However, in its revelation of a rather new side of Schubert and in its exposition of the ever-graceful and ever-welcome art of Miss Menges, the work deserves a niche in the Centennial record Hall of Fame.

H. M. V. D-1441 (D12) Borodin: Quartet in D—Nocturne, played by the **Budapest String Quartet**. (Imported through **The Gramophone Shop**, New York City.)

The profound seriousness of the Budapest Four's playing seemed sometimes rather intractable in their set of the "Death and the Maiden" Quartet. Here, in this dark, eloquent music of Borodin's, their intensity finds a rightful place. A somber, glowing performance, and a very moving one. The recording is impeccable. A disk that should be given a place in the Victor catalogue.

Columbia Masterworks Set 94 (7 D10s, Alb., \$7.00) Schubert: Sonatina in D, Op. 137, No. 1, played by **Albert Sammons** (violin) and **William Murdoch** (piano) (six parts); and Schubert: **Moments Musicaux**, Op. 94, played by **Ethel Leginska** (piano solo) (eight parts).

The sonatina is a joy to the heart and balm to the soul from beginning to end. Its composition, performance, and phonographic release were all positively inspired! Sammons and Murdoch play it not only so as to escape even the suspicion of carping criticism, but with a sense of exuberance and songfulness that makes one realize that they enjoy playing the work no less than we enjoy hearing it. The recording is excellent. A characteristic Schubertian composition, written in his sunniest and most genial mood. I can imagine no one failing to respond to its naive loveliness.

Leginska does good service in making the complete set of Moments Musicaux available. As in the Impromptus she approaches her task a little ultra-cautiously, but she does not fail to give these miniatures their proper buoyancy and daintiness. The emotional range is surprisingly varied throughout the set; they are all no less interesting than the ever-popular No. 3 in F minor. The arrangement is as follows:

Part 1. No. 1, Moderato, C.

Parts 2 and 3. No. 2, Andante, A flat.

Parts 4 and 5a. No. 4, Moderato, C sharp minor.

Part 5b. No. 3, Allegro moderato, F minor.

Part 6. No. 5, Allegro vivace, F minor.

Parts 7 and 8. No. 6, Allegretto, A flat.

It may seem like cavilling, when these disks are so well worth their cost, but one has difficulty in seeing why the difference in production expense should permit their sale at three shillings (72c) apiece in England, while it is necessary to charge \$1.00 here.

Columbia 50088-D (D12, \$1.00) The Londonderry Air (arr. **Frank Bridge**), and **Debussy: Quartet in G minor—Andante**, played by the **London String Quartet**.

Bridge's Anglo-Celtic arabesques on the Londonderry Air are written with a nice feeling for string quartet idiom. I suppose the Debussy movement is cut as it takes two sides in the recordings of the entire quartet by the Virtuoso String Quartet for H. M. V. and by the Leners for English Columbia (the latter set has just been released). The London Four play with care and feeling. The violins in their upper registers tend a little toward thinness of tone, but otherwise the disk is pleasing tonally and musically,—a good record for those not quite ready to graduate into the class of those who buy and enjoy recordings of complete quartets.

Band

Brunswick 4007 (D10, 75c) Official West Point March, and **West Point Football Songs**, played by the **United States Military Academy Band**.

Brunswick 4003 (D10, 75c) Thunderer March, and **On Wisconsin**, played by the **United States Military Academy Band**.

Two fine band records by a new organization to records.

The West Point band is one of the first rank and plays with abundant spirit tempered with a fine feeling for breadth and evenness of effect. The director, unnamed on the record labels, deserves more than mere word of praise. The recording is excellent. Of the two disks, that containing the West Point pieces is perhaps the more interesting, but both are examples of first rate military band performances, given with a gusto that is usually missing in the performances of professional organizations.

Brunswick 57014 (D10, 75c) My Treasure, and **Wedding of the Winds**, played by the **Municipal Band**.

Very stodgy, conventional waltz performances.

Victor (International list) 35935 (D12, \$1.25) Gomez: Il Guarany—Overture, played by **Creatore's Band**.

Creatore makes a welcome return to the Victor foreign lists. This is a good performance, less brilliant than some of his best works, but admirably clear and rich in the peculiar color that his band alone attains on records. One might ask for a little more sonority, but hardly for greater crispness of playing. The recording possesses splendid clarity.

Victor (International list) 59018 (D12, \$1.25) Weber: Concertino for Clarinet, played by the **Republican Guard Band**.

A very striking and noteworthy record, and an example of band playing which overshadows even the brilliant work of Creatore. Weber's Clarinet Concertino possesses real musical significance and it exploits beautifully the varied possibilities of one of the loveliest of all wood wind instruments. The soloist is unnamed on the label,—an inexcusable omission, for he is not only a virtuoso of the first rank, but a musician of taste and sensibilities. The recording is very effective and throws the solo clarinet into admirable relief without destroying the balance of the entire ensemble. The accompaniment is no less meritorious, and played so smoothly that one would think it by an orchestra rather than a band. A record well off the beaten track and a very worthy addition to any library. Anyone studying instrumentation will find it of particular interest and value for it demonstrates perfectly the tone qualities of all registers of the clarinet and the various effects which are the stock in trade of the instrument's technique.

R.O.B.

Popular Vocal and Instrumental

The feature disk of the month is probably **Brunswick 4033**, whereon **Al Jolson** sings the two bigs hits from "The Singing Fool", the Vitaphone production which has been packing them in at New York. The recording is excellent; I doubt very much if the Vitaphone does as well in that respect, and **There's a Rainbow 'Round My Shoulder** is a fine, springy tune, with Jolson whistling as well as singing. **Sonny Boy**, a lachrymose ballad with "choking, sobbing emotion behind every word of the father's farewell lullaby to his little son who lies dying in the big, lonely hospital" is a little too much for those who cannot take their sentimentality straight. But Jolson fans will glory in its super-pathos—and bathos.

Other **Brunswick** leaders are 4031, **Adelaide Hall** in tense and very hot versions of **Baby** and **I Must Have That Man**; 4041, accordion jazz by **Galla-Rini**; 4024, **Wendell Hall** in a new version of **Polly Wolly Doodle**; 4015, **Allen McQuhae** waxing very sentimental with **Jeannine** and **Lonely Little Bluebird**; 4008 and 4014, **Harry Richman** in fine versions of hits from the current **Scandals** in which he is starred (**Frances Williams** assists him in **What D'ya Say?**); 3968, **Nick Lucas** in **Marcheta** and **I'm Waiting for Ships that Never Come In**; and 255, the **Kanawha Singers** doing well with **Indiana** and **On the Banks of the Wabash**. There is the usual imposing array of southern series releases, with special comment going to 288, **Bascom Lunsford** singing the old ballad of **Derby's Ram**, and 254, the currently popular bum songs given here by **Francis Luther**. For **Vocalion** I might mention 15715, **Mary Williams** in matter-of-fact versions of **Ready for the River** and **Wonderful**;

1199, very negroid and nasal versions of Dusky Stevedore and I Can't Give You Anything But Love by Mary **Dixon**; and 15714, My Angel and That's Just My Way, sung by Les **Backer** in a fine rich voice, but rather conventional style, to excellent accompaniments.

The **Okeh** leader is Rube **Bloom** in a rather dull piano solo I Can't Give You Anything But Love and a much more interesting one of Because My Baby Don't Mean Maybe (41117.) Victoria **Spivey** is given a wonderful accompaniment by **Williams' Blue Five** in Organ Grinder Blues and My Handy Man (8615), and for once Miss **Spivey's** enunciation is quite intelligible. Frank **Hutchinson** also has good accompaniments 45258, but he sings with very little spirit. **Smalle and Robertson** make up for the spirit, however, in Nagasaki (41118), but Drizzle Drizzle, the Party's a Fizzle on the other side is quite unbearable. Fiddlin' John **Carson** does some lively fiddling on 45259; George **White** yodels and sings (nasally) on 45257; **Butterbeans and Susie** strut their familiar stuff on 8614; and the **Scottdale String Band** plays for country dances on 45256.

(No back **Okeh** releases have been received, but the current issues are now coming in regularly.)

The **Victor** list has a number of features, beginning with **Crumit's** highly touted The Bride's Lament and Jack is Every Inch a Sailor (21668); fairly amusing ballads with novelty accompaniments. Willard **Robison** is miles above him in merit with 'Tain't So, Honey, 'Tain't So and Deep River Blues on 21651, his second **Victor** release. White blues singing of interest and real musical merit. For the rest there are Johnny **Marvin** in a snappy version of Crazy Rhythm and a slushy one of Heartbroken and Lonely (21650); Jesse **Crawford** in organ solos on 21666 and 21681; and Jimmie **Rodgers** in two old-timers (Treasures Untold and If Brother Jack Were Here) on 21433.

For **Columbia** Constance **Mering** offers a couple of slow movie jazz piano solos on 1552-D; Bessie **Smith** sings a fine coupling of Devil's Gonna Git You and Yes Indeed He Do to a strange and wonderful accompaniment of piano and two miraculous clarinets; Harry **Reser** presents a remarkably powerfully played and recorded coupling of banjo solos, Fair and Warmer, and Cat and the Dog (1537-D); the **Diplomats** sing fair, but not too spirited versions of Blackbirds hits on 1534-D; **Emil Velazco** plays organ versions of Angelia Mia and If You Don't Love Me (1565-D); Vernon **Dalhart** turns from tramps to bullies with his two-part Bully Song on 15302-D; Art **Gillham** is very conventional in Right or Wrong and It's Never Too Late (1540-D)—where are the ingenious pieces he used to sing when he first began to record? Finally there are Ruth **Etting** in Jolson's Masterpiece of Mush, Sonny Boy (1563-D), and Vaughn de Leath in Dirty Hands, Dirty Face (1556-D), on both of which comment is impossible.

NOVELTY

Columbia 156-D (D10, 75c) **Two Black Crows in the Jail House**, comedy sketch by **Moran and Mack**.

The Black Crows are deathless; imprisonment does not dishearten them—at least to the extent of becoming bore-some. Part 2 in particular, has some of the best laughs of the entire series.

Dance Records

It was hardly to be expected that last month's usually high standard was to be maintained. There are few real outstanding jazz successes this month, although there are many good ones. In the **Victor** group I like best 21392 and 21667. The first is a splendidly smooth coupling of Dream House and Maybe You'll Be the One playing by Art **Hickman's** Orchestra in remarkably effective fashion, never too blandly or uninterestingly. The second is the **All Stars** springy, piquant versions of There's A Rainbow 'Round My Shoulder and She Didn't Say Yes, She Didn't Say No, She Only Said Maybe. The solo violinist steals the honors, but there are plenty to go around. Much less interesting are: 21643, conventional versions of Flower of Love and Lonesome in the Moonlight by Ted **Weems** and Nat **Shilkret** respectively; 21654, smooth but colorless versions of Revenge and Dolores waltzes by the **Troubadours**; and

21652, somewhat more effective waltzes (Out of the Tempest and The First Kiss) played by George **Olsen's** Music. The words of Out of the Tempest vie with those of Sonny Boy for the first ridiculousness prize. Ted **Weems** does mildly well with Baby Doll and If You Want the Rainbow (21670), and Rudy **Sieger** extremely well with Destiny and Cecile waltzes (21569). A later and more promising group of disks did not arrive in time for classification here.

None of the back **Okeh** releases has reached me, but the current issues are now being sent regularly to the Studio again. Clarence **Williams** leads with a tremendously eloquent version of his own Organ Grinder Blues and I'm Busy and You Can't Come In (8617); the former has a superb ending. It is also available, by the way, in **Williams** own piano solo version 8604 and a vocal one by Victoria **Spivey**, 8615. The **Goofus Five** are smoother than customary in Vaniteaser and All of the Time (41113), but rather lacking in their usual spirit. Boyd **Senter's** Down-Hearted Blues is a strange plodding, bewailing piece, played solo to Ed **Lang's** guitar accompaniment (41115); Original Stack O' Lee Blues on the reverse, played by **Senter** and his **Senterpedes**, is less interesting. Joe **Green's** Marimba Band plays Kiss Me Again and Ah Sweet Mystery of Life in dreamy, smooth fashion on 41116; straight sentiment, but surprisingly little sentimentality. I have also heard Duke **Ellington's** Diga Diga Do and Doin' the New Low Down (8602)—good, energetic versions, but with none of the miraculous **Ellington** touches; and the **Dorsey Brothers'** Was It a Dream (41083), a very smooth and enjoyable concert version of this exceedingly bland piece. To be recommended unheard are several back releases: 41086, You're a Real Sweetheart and How Could Anything Good be So Bad? by Arnold **Frank's** Orchestra; 41087, Pickin' Cotton and I'm on the Crest of a Wave, by Joe Venuti's **New Yorkers**; Ol' Man River by **Bix Biederbeck's Gang**; 41100, Dusky Stevedore and Bless You Sister, by Frankie **Trumbauer**; and 8613, Lady Love and Brown Bottom Bess by the **Chicago Footwarmers**.

Columbia has an unusually long and interesting list, led by an odd record by Francis **Craig**, Coon-Tail and Red Rose (1544-D). The latter glorifies in jazz MacDowell's celebrated wild rose, which, needless to say, grows somewhat wilder still in dance form. Coon-Tail is an exceedingly strange piece with many changes of pace, a veritably lovely smooth middle section, and peculiar ending. The **New Orleans Owls** are good in the New Twister (1544-D), but their That's a Plenty is hardly up to the clarinet solo version by Benny **Goodman** for Vocalion recently. **Brunies** and his orchestra are rather monotonous in Tell Me Who and Love Dreams (1542-D); **La Veda** Orchestra plays Strut Yo' Stuff and I Need Some Lovin' with an abundance of strident, nervous, highly colored instrumental effects (1549-D); Fletcher **Henderson** returns from a long recording vacation to play D Natural Blues and King Porter Stomp in his very best form (1543-D); Sam **Morgan's** Jazz Band provides interesting but extremely noisy versions of Short Dress Gal (with a remarkable chorus) and Bogalousa Strut (14351-D); **Miller's Frolickers** are strident and rather unoriginal in Panama and Dipper Mouth Blues (1546-D); **Whitman** is very bland indeed in Blue Night and Roses of Yesterday (1553-D)—the latter contains another whiff of the wild rose; Jan **Garber** has good versions of Sonny Boy and 'Round Evening (1550-D)—the latter begins with a few reminiscences of Wagner's celebrated Holder Augenstern; **Lombardo** provides a smooth, nicely jazzed version of Carrie Jacobs Bond's I Love You Truly, coupled with Thelma **Terry's** splendid Starlight and Tulips, a fine dance number and by no means as sentimental as the title would indicate—the instrumental tone throughout is very smooth and warmly colored. For the rest there are the **Charleston Chasers** with good slow versions of My Gal Sal and Farewell Blues (1539-D), as usual, the trumpet and trombone breaks are a delight to the connoisseur of hot jazz; Ben **Selvin** in full-blooded, rich versions of Right Out of Heaven and Lady Whipporwill (1538-D); the **Mississippi Maulers** with a good Don't Mess Around With Me, until some ad lib. yodeling destroys the effect of the infectious chorus (1545-D); **Parenti's New Orleanians** in a fine When You and I Were Pals and In the Dungeon (1548-D); and Fred **Rich** in a very smooth, dark version of My First Love and Two Lips (1536-D). Lastly, Charles **Kaley's** brisk and neat performance of I'm Waiting for Ships that Never Come In (1541-D) is coupled

with **Tracy-Brown's** Joline, a slower version of what sounds suspiciously like a hit in the Princeton Triangle Club show of 1927, *Pretty Please*, fitted out with a new and much less interesting lyric. Altogether, a remarkable dance list for a single month. **Columbia** is to be congratulated.

Brunswick also has some good ones, although hardly as many as in some recent months. Two of the best are 4026 and 4050, the former is **Charlie Straight's** intense and vigorous *Do You Don't You and Waiting and Dreaming*, and the latter **Lew Leslie's Blackbirds Orchestra's** energetic exotic versions of *Bandana Blues* and *Magnolia's Wedding Day*. Both disks are remarkably well recorded. On the same level is the **Hotsy Totsy Gang's** spirited performance of *Doin' the New Low Down and Digga Digga Do* from the same show (4014.) **Bennie Goodman's Boys** are very hot and yet interesting in *Jungle Blues* and *Room 1411* (4013), the piano and clarinet parts are particularly good. **Kenn Sisson** does well with *If You Don't Love Me*, but less well with *Don't Keep Me in the Dark* (4018); **Charlie Davis' Suppose Nobody Cared** (4037) and **Bernie's Ten Little Miles** (4020) are both good, but their respective couplings, **Arnold Johnson's Pickin' Cotton** and **Bernie's When Polly Walks Through Hollyhocks** are only fair at best. **King Oliver** is somewhat noisy in *Four or Five Times and Got Everything* (4028), but his versions are interesting, with good choruses and pianoing, and *Got Everything* is a fine broad tune. **Joe Green's Marimba Band** has pleasantly smooth versions of *Anita* and *Three O'Clock Waltzes* on 4023. 267 is an unusually good disk of country dance fiddling: the **Tennessee Ramblers** in *Satisfied and Fiddlers' Contest*.

Finally, for **Vocalion**, are **Junie C. Cobb** and his **Grains of Corn** in a strange *Endurance Stomp* and a smboth *Yearning and Blue*, with fine pianism and weird off-stage wails (1204); the **Louisiana Rhythm Kings** in brisk versions of *When You're Smiling* and *Dusky Stevedore* (15716); and **Leon Bloom's United Artists' Orchestra** in a very intense performance of *My Angel* and *Don't Wait Until the Lights Are Low* (15715.)

Rufus

Foreign Records

The November **Columbia** foreign releases are omitted from the following reviews, having arrived too late for classification with the others. They will be reviewed later.

International. **Brunswick** has a nice coupling of potpourris from the *Gypsy Princess* and *Where the Lark Sings* by the **International Concert Orchestra** (77010); less effective is the **Municipal Band's** disk of the *Gold and Silver* and *Millicent waltzes* (57015.) The **Victor** leaders by the **Republican Guard Band**, **Leo Blech**, and **Creatore's Band** are reviewed elsewhere in this issue.

German. **Brunswick** lists **Peter Stahls' Schwaben-Kapelle** with vocal choruses on 73027; **Priester and Longtin** do well with two folk songs on 53040. The **Okeh** leader is the splendid **Tauber** record reviewed elsewhere: followed by a lively foxtrot and waltz coupling of **Dajos Bela's Dance Orchestra** (10503); **Harry Steier** in vigorous song and foxtrot versions of *Zwei rote Rosen*, *ein zarter Küss*, and *Du und Ich, Ich und Du*, on 10504. **Freundorfer** is heard in another of his brilliantly recorded zither solos in 15051. **Victor** has a ten-inch red seal disk of the noted European operetta star, **Fritzi Massary**, heard in popular excerpts from *Fall's Madame Pompadour*, sung with great archness. The **Benisch-Eisenschiml Gruppe** continues its series with a very amusing sketch of the landing of German immigrants (59062); **Ferdy Kauffmann** has an unusually vigorous salon orchestral coupling on 81489; the **Victor Militarkapelle** plays two energetic German marches on 59060; and **Wittich and Corado** are strongly featured in a two-part *Elternliebe* (59063.)

Armenian. **Victor** issues two disks by **Mlle. Coharig Cariban**, soprano, and one (ten-inch red seal—4057) by the **Komitas Choir** of Constantinople.

Bohemian. The **Brouskova Vojenska Kapela** of Chicago

plays a polka and a waltz on **Okeh** 17334, and two polkas on 17335.

Croatian-Serbian. **Victor** holds the field alone with four releases led by **Mijatovitch's** folksongs on 81494.

Finnish. There are four **Victors**, led by **Volpi Leuto**, Baritone, in the popular *Angela Mia* and *Maria Mari!* (81620.)

French. Reels and Waltzes by **Allard** (violin) and **Lacroix** (harmonica) are the features of the **Victor** list.

Greek. The reliable tenor **Demetriades** is heard on **Victor** 59070-1; one side of the latter is occupied by **Crionas**, tenor, singing *The First Kiss of Love*.

Hawaiian. There is an extensive **Victor** list, previously issued on the Pacific Coast. **Keaumoku Louie**, baritone, sings on 20706-10; **Sam Ku-West's Harmony Boys** are heard alone on 21419 and 21422, and with **Kane's Hawaiians** on 21416 and 21556. The **Four Aristocrats** sing on 21499.

Italian. **Okeh** features **Ciaramella** (9398), **Dones** (9399) and **Romito** (9400) for vocalists, and **Coccine** in accordion solos on 8401. The leader of the **Brunswick** list 58093, a tarantella and schottisch by the **Brunswick Accordion Orchestra**. **Rosina Gioiosa** is heard to excellent advantage in Sicilian comic songs on 58074, and **Gilda Mignonette** maintains her usual standard on 58097 and 58099. The **Victor** headliner is a magnificent coupling of arias from *La Gioconda*, (*Ah! Pescator*, and *O Monumento!*) sung by **Benvenuto Franci** on 6830 (12 inch red seal, \$2.00.)

Lithuanian. Special comment goes to **Okeh** 26074, a polka and waltz by the Lithuanian Band **Kariskas Benas**.

Polish. The **Brunswick** vocal feature is **Mermel's** *Krakowiaks* and *Farewell* on 60069; a polka and oberek by the **Tarnowska Orkiestra Stasiaka** heads its instrumental disks (60060.) The **Okeh** headliner is 11386, by **Colanskiz**, baritone. The **Victor** leaders are a sketch by **Stoch's** troupe (59061) and songs by **Pawel Faut** on 51511.

Portuguese. Of special note on the excellent **Victor** list is a strange guitar solo by **Julio Silva** on 81353, coupled with a baritone solo by **José Dias**.

Scandinavian. **Sven-Olof Sandberg** with orchestral accompaniment sings two songs by **Fred Winter** on **Okeh** 19245, and a song by the same composer is featured by **V. Dalquist** on 19246. Winter himself sings for **Victor** on 81500 and his orchestra has a two-part *Skaneland Potpourri* on 81499.

Spanish-Mexican. The **Brunswick** list is the most extensive of all, featuring as usual the **Marimba Guatemalteca** (40424-5, and 40470-1), **Los Castillians** (40469 and 4075), and the **Orquesta Tipica Mexicana** (40390.) A feature record in the **Columbia** list has been issued in the domestic supplement: *Virgins of the Sun* and *When the Indian Cries*, two very interesting South American Inca pieces by the **Orquesta Tipica Incaica** (38000-F.) **Okeh** features a march and a polka by **Perches Orchestra** (16308), vocal quartet by the **Trovadores Tamaulipecos** (15303), and vocal trios by the **Cancioneros "Acosta"** (16304.) **Victor** offers the inevitable *Ramona*, sung by **Hernandez** on 81544, and smoothly played by the **Marimba Centro Americana** on 81560 (coupled with a less effective version of *Dancing Tambourine*.) **Contreras-Carrilo** and company have a two-part sketch about a railroad worker on 81572, and the dependable **Orquesta Tipica Fronteriza** provides good Mexican dance music on 81576.

Turkish. The indefatigable **Poulos** holds the field alone with two more **Victor** releases, 59068 and 81534.

Ukrainian-Russian. **Columbia** issues in its domestic supplement a special disk by the **Russian Balalaika Orchestra** (38001-F): *Down the Mother Volga* is very good, but *Pas D'Espagne* is less effective. **Brunswick** features comic duets by **Mashka and Dashka** (59064) and comic songs by **Vera Smirnova** (59058.) **Okeh's** leader is a dance coupling by **Serbenski's Orchestra** (15571.) **Victor** issues two noteworthy choral records by **Aristoff's Choir** (81498) and the **Ukrainian People's Choir** (59067.) **Kirilloff's Balalaika Orchestra** is rather dull for once in its current release—81533.

Yiddish. For once **Isa Kremer** is not represented on the **Brunswick** list. The leader is Cantor **Puterman's** *Eili Eili* and *Kol Nidre* on 75008.

S.F.

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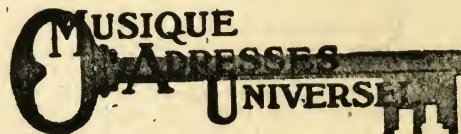
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